

May 1, 1961

The Complaint Department
Saks Fifth Avenue
611 Fifth Avenue
New York, New York

Gentlemen:

As I advised your Miss L. Fisher of the Young Elite Corset Department, I had just a few moments to make my purchase as I was just about to set off for a trip. When I tried on the girdle she fastened it for me and I had no idea that I would encounter any difficulties. Incidentally she was most courteous.

I placed the bag and the contents in my suitcase and thought no more of the girdle. That evening as I was dressing for dinner I attempted to get into it, and after struggling for about fifteen minutes finally gave up - replacing the girdle in the paper bag without even removing the hanging tag.

When I returned to New York I sent it back for credit and was advised that this could not be done because girdles are not exchangeable. This seems preposterous as I did not wear it, and again as I could not even fasten a single hook. I am therefore returning it via your department so that the credit may be arranged for. Thank you for your courtesy.

Sincerely yours,

EGH:gs

April 18, 1961

Mr. W. Thetford LeViness
P. O. Box 155
Santa Fe, New Mexico

Dear Mr. LeViness:

Miss O'Keeffe forwarded your letter to us as agents.

Under separate cover I am sending you several photographs together with a catalogue of her current exhibition as well as one we purchased for you from the Worcester Art Museum. The latter contains a foreword by Daniel Catton Rich which should be very useful in relation to your article.

A bill is enclosed for the catalogue and the photographs.

Sincerely yours,

EGH:gs
enclosure

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 1, 1961

Mr. Porter A. McCray
Director of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Porter:

Enclosed please find the formal documents you requested, together with a consignment listing the other selections made by Bill Lieberman. Will you have these picked up, and if so when? Incidentally the O'Keeffe exhibition has been extended until May 13th in response to the many requests we have received from out of town collectors. Thus the two drawings which are included in the exhibition cannot be sent over until after the closing. Will that be satisfactory?

Incidentally Sam Cantey III called me from Fort Worth the other day and I finally convinced him to lend his Kuniyoshi drawing for the exhibition. I also assured him that the Museum of Modern Art does a superb job of packing, unpacking, etc., that you will no doubt replace the present glass with plexiglas to avoid any damage. Thus he finally agreed to the loan and I hope that the Spaeths will do likewise in relation to their Rattners. If not we can make a replacement as we have an excellent selection in the gallery.

Just the same I wish the pictures would not stay out for so long a period, although I understand the need for it in view of the expenses involved.

Sincerely yours,

BCH:gs
enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 25, 1961

Mr. James Taylor Dunn
Hotel Schintgen
Coin Rue Notre-Dame et Rue Chinay
Luxembourg

Dear Mr. Dunn:

You were very kind indeed to write to me about your interest in the work of Lou Theisen.

Of course I am interested in all modern art, but as a policy we concentrate entirely on American artists following our original concept as of 1926 when it was really imperative to support native talent in opposition to the concentration on all foreign art. Furthermore with the advent of so many new galleries numbering approximately three hundred and twenty-five at this time, with infinite opportunities for all artists of all callings and nationalities, we decided to concentrate on the list of the American pioneers and are making no additions.

Again thank you for your consideration.

Sincerely yours,

RQH:gs

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April 28, 1961

Felix Landau Gallery
708 N. La Cienega
Los Angeles 48, California

Dear Mr. Landau:

I have your letter of March 17th, in which you mention that you were billed for a colored Lute & Molecule instead of a number 2 black and white. Would you please send me the invoice number and date so that I can follow through on this and give you the correct credit.

Thanks so much for your cooperation.

Sincerely yours,

Irene Gruber
Bookkeeper

ig

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

April 25, 1961

Mr. Richard O. Leahy
Seven Gates Farm
Vineyard Haven, Massachusetts

Dear Mr. Leahy:

At last I had an opportunity to talk with Ben Shahn regarding the painting you acquired portraying Eugene Debs.

He advised me that this was not done from life directly, but based on a fleeting glimpse of Debs when Shahn was very young and seeing occasional pictures in the newspapers when Debs was released from prison. The painting may not be a likeness, but it incorporates an overall concept and response.

If and when Shahn delivers paintings other than those associated with the Bikini series I will certainly communicate with you. Meanwhile I hope you will come in when you are in the city.

My best regards.

Sincerely yours,

EOH:gs

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April 29, 1961

Miss Paula R. Kloster
Curator and Professor of Art
Arizona State University
Tempe, Arizona

Dear Miss Kloster:

In response to your letter I am sending a list of pictures for your consideration.

Since you are familiar with the work of the contemporary artists it should not be difficult for you to decide what you would like to have, but I am also mailing you photographs of American Folk Art watercolors for your added consideration. Unfortunately I am off for another trip on the evening of May 3rd and do not expect to be back until the 15th or 16th. However a duplicate list will be left with my secretary who will follow through in my absence unless the matter can be further postponed until my return.

I hope to hear from you shortly.

Sincerely yours,

EOH:ga
enclosure

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PAUL KANTOR GALLERY

348 NORTH CAMDEN DRIVE
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 6-2673

15 April 1961

Mrs. Edith G. Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Edith:

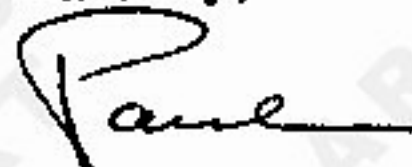
Received your letter of the 13th and am glad to learn that you'll buy the O'Keeffe pastel. I'll have it packed on Monday and shipped to you via A.B.C. Airfreight, prepaid, so you should have it sometime during the middle of next week.

I've enclosed a bill for the picture and also the original data from the back of the picture. The paper was in such terrible condition that I had it mounted on a piece of rag board in order to preserve it.

I'll take extreme care in packing the painting for shipment and would appreciate your letting me know when it arrives.

Warmest regards.

Sincerely,



Paul Kantor

PK:gc
encl.

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 17, 1961

Harold Margulies, M.D.
4125 River Oaks Drive
Des Moines 12, Iowa

Dear Dr. Margulies:

Please don't be disturbed about the Ben Shahn painting. I am very glad that you had an opportunity to see it in your own environment in the context of your home. You may ship it to us at your convenience - the earlier the better.

Whether or not you are planning to add to your collection I certainly hope that you will make frequent visits to New York as I truly enjoyed being with you and Mrs. Margulies - and again repeat my deep appreciation for your cooperation in connection with my "episode". If you are interested I shall send you a brief report if and when my doctor furnishes the information. Because John Marin was ill last week and did not report for work I had to postpone the last two tests, but shall rush through them as I am really most curious.

My very best regards.

Sincerely yours,

ROH:gs

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THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

DIRECTOR

April 30, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Got to the Whitney just as the sirens began to blow and spent the test alert along with similarly trapped 'art lovers' looking over the recent acquisitions. It was nice to see you and to hear of your plans to take off for Hawaii. And the O'Keeffe show was superb. I forgot to tell you this but then you have already heard it from scores of other visitors anyway.

According to our little chat, I will pay for the small O'Keeffe oil (Pelvis Series, c. 1945) over a period of about a year and a half. You will have a \$100.00 check from me each month for eighteen months and then I will pay off the rest in a single check. As I understand it the price of the picture is \$2500.00 less 10 %, or \$2250.00, and this is acceptable to me. Of course if I can clear up this obligation at a faster rate I shall do so. The first check for \$100.00 you will find attached to this letter.

Have a wonderful trip and I shall hope to see you again before deep summer sets in.

Sincerely yours,



P. S. This is a curiously ungrammatical letter but it's Sunday and I have had my mind since dawn on gardening so I'm not really ready to cope with our native tongue.

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 26, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I plan to break away from the office for a short trip to New York, leaving here early Sunday afternoon, May the 14th. I would very much like to have you join me for dinner that evening.

Sincerely yours,



Director

HNW:cgs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1961

Mr. Victor Hammer
Hammer Galleries
51 East 57th Street
New York, New York

Dear Victor:

The appraisal requests have become such a ghostly nuisance during the past two years! Heretofore I have been giving this information only in relation to our own artists and giving it for free. At this point of irritation I decided to charge, and am asking the expert to give me some idea of appropriate fees.

Your information in this matter will be greatly appreciated.

Sincerely yours,

EDH:gs

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Mr. William H. Lane

page 2

May 1, 1961

Moines and it was really astonishing in quality and in the overall vitality in sense of newness.

I hope to leave for Honolulu on May 4th for a much-needed vacation and expect to be back about the 15th of the month. Perhaps you can be induced to pay us a visit shortly thereafter.

My very best regards.

Sincerely yours,

EGH:gs

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April 21, 1961

Mrs. James E. Lofstrom
265 Williams Avenue
Grosse Pointe Farms 36, Michigan

Dear Virginia:

It was wonderful hearing from you, but I was quite shocked and distressed to learn of James' illness, although considerably relieved that you reported his progress as excellent. I was pleased too that the Kettner is giving you so much pleasure.

I regret that I did not see you on your return, and as a matter of fact I don't recall having any report of your visit, but this place is becoming more and more like the Grand Central Station. You should see the joint these days during the O'Keeffe exhibition when we have mobs of visitors even on a rainy day, and for New Yorkers to get their little feet wet is an indication of honest to goodness interest.

Please tell Jim to continue his good spirits and I am sure that by this time he is healthy and peppy again. Do come and see us soon again. It is always a pleasure to visit with you.

My very fond regards.

EOH:gs

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April 17, 1961

Mr. Lawrence A. Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

Thanks for sending me a copy of your letter to Stanley
Marcus.

I am very pleased that you have assumed this attitude
and have so expressed yourself. As you know I feel very
strongly about the matter and have had violent discus-
sions with several members of the Federation who were in-
terested that I not only encourage the program but also
make a sizable contribution. Although I have sent checks
to the Federation periodically (and anonymously) I refrain-
ed from any cooperation on a project which places the United
States and its art in so inferior a position. When Sir John
Rothenstein was here for dinner several weeks ago we had a
heated argument about my attitude toward the Friends of the
Tate Gallery, but I am sure that I made myself very clear
in the matter.

And so thank you for being on the right side of the fence,
as no one can possibly accuse you of any lack of generosity.

My best as always.

Sincerely yours,

ROH:ga

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 25, 1961

Mr. Earle Grant
2922 Nichols Street
San Diego 6, California

Dear Earle:

As usual it was very good to hear from you. I too wish that we were not so far apart and that we were all considerably younger so we could keep flying from coast to coast just for a friendly visit.

You and Flin are most generous I must say in lending your entire collection for exhibition. Such events are most important to the public as it gives them an idea of what a truly personal collection represents as opposed to the packaged deals one sees much too often in L.A., Chicago, New York and elsewhere. You should be very proud of yourself, and I know you will feel good about extending the privilege to so many others. I am looking forward to an autographed catalogue from you and Flin.

No, the Demuth DISTINGUISHED AIR belongs to me personally and is included in the very large collection which I am about to sign over to a museum in Washington if it meets with the requisites two other collectors and I listed in our joint gift plan. However, I have recently purchased two other great examples by Demuth which, added to several the gallery has tucked away, might offer you at least one temptation. If you are interested I shall send you some photographs in the very near future, especially of the figure groups which to me are the most interesting of Demuth's work. No doubt you heard that I paid \$4800 at the recent auction (Parke-Bernet) for a very small but stupendous Demuth. The prices have jumped like all others and I had no alternative but to pay a good price since I wanted the picture desperately and the comparison to many of the other things in the auction made this a steal.

I wonder how long you will be able to bear bare walls. Let me know. I expect to hear that you moved into the Museum which I hope is airconditioned. My best to Flin.

Love,

4-29-61

Dear Mr. Hulpent:

Thank you for your letter of the 25th.
We can hopefully see our way clear to
pay our debt in early May. Request
that you please hold the Master while
longer; business still in flux.

Yours Truly

From the desk of . . .

RABBI LEONARD I. BEERMAN

Dear Mrs. Halpert

Might as well hold the
Shahn in New York. I will be
there with wife and family
on June 20 or 21 and will have
left Los Angeles on June 10.

Is there any chance of our
meeting Mr. Shahn?

Best wishes and
many thanks, and please don't
feel constrained about selling
it before our arrival



May 1, 1961

Mrs. Elizabeth Navas, Trustee
Estate of Louise G. Murdock Collection
Murdock Building
111-113 East Douglas Avenue
Wichita, Kansas

Dear Mrs. Navas:

I am listing the current insurance valuations for the works of art listed below.

Weber	Refugees	\$ 7000
Spencer	Signal at Highland	4000
Karfiol	Scrub Pines	1800
Davis	Bass Rock No. 1	6000
Sheeler	The Catastrophe No. 2	2500
Pippin	Westchester Pennsylvania	3000
Harnett	Mortality and Immortality	15,000
Demuth	Rise of the Prism	7000
Anonymous	Saco Bridegroom	2000
Anonymous	Saco Bride	2000
Anonymous	New Jersey Squire	3000
Marin	Boat and Gulls	3500
Dove	Forms Against the Sun	3000
Kuniyoshi	Revelation	10,000
Fredenthal	Flight Over Rooftops	
Lawrence	Concert	1500
Demuth	African Daisies	3000
Demuth	Circus Rider	3500
Marin	Region Trinity Church	6000
Dove	High Noon	5000
Dove	Sunrise in Northport Harbor	3500
Shahn	Labyrinth Detail No. 1	2500
Shahn	Blind Botanist	7500
Burlin	Theme in Red	
Kinigstein	Two Family House	850
Anonymous	Spread Eagle	1000
Marin	Tunk Mountain, 1952	6500
Kuniyoshi	Bouquet and Stone	8000
Kuniyoshi	Quiet Pool	2000
Marin	Cape Split 1930-1942	4000
Marin	Sunset Casco Bay	3500

* Suggest you communicate with Milch re Fredenthal, and
Poindexter re Burlin.

Sincerely yours,

ECH:gs

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

April 26, 1961

P

Dr. Michael Watter
1924 Rittenhouse Square
Philadelphia, Pennsylvania

Dear Michael:

Thank you for delivering the Karfiol when it was called for.

I had no intention of ignoring your letter, but I must admit that I still find it difficult to accept the fact that this could have and has happened. I find it most difficult to answer and have therefore postponed it and feel that I will have to postpone it some more as I am not quite up to answering it coolly and objectively without making equally, if possible, unkind references. All I can say at the moment is that I am glad it was not in your own hand, but was typewritten for you.

However, one of these days if I can be assured that you are equipped psychologically to read objectively (as a scientist should) a fitting reply, honest, direct, un-bitter, and factual, as I have in the past during various crises with all the good will in the world, as you must admit, I will do so. But it must not be a duel with seconds, but a forthright man to man affair of honor.

Sincerely yours,

Edith

EGH:gs

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April 25, 1961

Mr. Henry B. Caldwell, Director
Norfolk Museum
Norfolk 10, Virginia

Dear Henry:

Thank you for sending me a catalogue of your Landscape exhibition. It was most interesting and educational. No doubt there was great enthusiasm in Norfolk.

John Marin and I were very happy to cooperate with you, and you may depend on us when your plans include work by artists associated with this gallery.

I hope you will be in town in the near future and that I will have the pleasure of seeing you. My best regards.

Sincerely yours,

EOH:ga

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is to be published 60 years after the date of sale.

Mrs. Borgsinner phoned and asked for following photos to be sent to:

Mrs. Alfred Loomis
Mayfair House
65th St. & Park Ave.
NY NY

Anonymous	FLOWER GALAXY	c.1840
Anonymous	MASS. FRUIT PIECE	c.1820
Zorach	THE ARTIST'S DAUGHTER	1955

Photos sent 5/9/61.

May 2, 1961

Mrs. Burton Pariser
45 Crestwood Place
Hilldale, New Jersey

Dear Mrs. Pariser:

I am very glad to pass on what information I have about the pond situation.

The Department of Soil Conservation of the U.S. is very glad to cooperate with anyone who wishes to add to our natural resources by creating a pond (not a fashionable pool), and will have the nearest local branch of the Department send down their experts to suggest the most appropriate plot on your land which can be dug for the purpose, based of course on an existing source of water in the way of a brook, etc. They will suggest the spot, the size, and will supervise the workmen you choose, after making a complete survey at no cost to you.

The best thing to do is to communicate with the nearest office in your locale listed under the Department of Soil Conservation and ask for this service. Your Farm Bureau or office of the Department of Agriculture or the Town Hall can direct you to this specific department in New Jersey. It is all part of the Federal Bureau.

Good luck in your project.

Sincerely yours,

EOH:gs

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April 19, 1961

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mr. Tibbs:

Mrs. Halpert has attended to the enclosed documents and returns them to you herewith.

Sincerely yours,

Gratia Snider
Secretary

enclosures

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SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

SCHOOL OF ART

NB

[Handwritten signature]

OK NB

April 25, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Please excuse the delay in replying to your request for a print of the Max Weber painting THE PICTURE ADMIRERS. We are enclosing one with this letter and hope you will find it satisfactory.

Dr. Schmuckebier is spending this current academic year in Germany doing research in Medieval German sculpture. He will return in September.

I am sorry but we do not have a history of the Weber painting.

Sincerely,

Gladys Leiter

Gladys Leiter
Administrative Secretary
School of Art

encl. print
invoice

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NORFOLK MUSEUM

& THE 1792 TOWN HOUSE OF MOSES MYERS

NORFOLK 10, VIRGINIA

April 18, 1961

Dear Edith,

A short note to thank you ever so much for the loan of the Marin painting for our Landscape Painting exhibition. The show has now come to an end and the painting is being returned to you via Railway Express and Berkeley Express Company. You were a peach to send it down and I certainly appreciated it.

I think, even if I do say so myself, that the exhibition was a good one and well worth all the trouble. My very best to you and thanks again.

Yours sincerely,

Henry B. Caldwell
Henry B. Caldwell
Director

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

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P. O. Box 155
Santa Fe, New Mexico

April 25, 1961

Mrs. Edith Gregor Halpert, Director
DOWNTOWN GALLERY
32 E. 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of April 18, with the four photographs of the paintings of Georgia O'Keefe enclosed, and the catalogue of her current exhibition.

Unfortunately, the KANSAS CITY STAR, to which I contribute occasional art features, is most conservative in its tastes and will not use photographs of strictly nonrepresentational paintings. I am, therefore, keeping only the photograph of Miss O'Keefe's "Patio Door with Green Leaf," and I herewith enclose my check for \$1.24 to cover the one print and postage. The other three prints are herewith returned.

I am also writing to the Worcester Art Museum for its catalog, as you suggested. It will be about four months before my article on Miss O'Keefe appears, if it is accepted; when it does appear, however, I will let you know.

Sincerely yours,

W. Thorford LeViness

W. Thorford LeViness

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



Office of the Director
School of Fine Arts and Iowa Memorial Union

April 19, 1961

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Mrs. Edith Halpert
Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have your letter of April 17 relative to an exhibition in the Union from June 12 to August 9.

The photographs have not arrived but I am sure they will today or tomorrow. However, Dr. Harper is attending the Annual Convention of the Association of College Unions in Colorado Springs and will be gone the rest of the week. Upon his return your letter and the photographs will be called to his immediate attention at which time I am sure you will hear from him.

Sincerely yours,

Joann Junkins
Mrs. Joann Junkins
Secretary to Dr. Harper

11

7
photos
sent
4/21
go

April 29, 1961

Mr. Boris Mirski
114 South Street
Medford, Massachusetts

Dear Boris:

A very swell guy, Rabbi Robert E. Goldberg, has been invited to give a talk at Harvard some time in the very near future. Naturally I suggested that he visit you at the gallery.

He is very eager to obtain a lithograph or etching by Chagall, preferably one in color, and is not in a position to pay much over \$125. It occurred to me that you might have one in your possession or would know where he can obtain such a print. I know you will like him very much. Incidentally he purchased a large Shahn drawing about two years ago for presentation to his temple, and commissioned Shahn to execute a mural. I saw this a few days ago beautifully installed in the temple which is just outside of New Haven in Hamden. By coincidence we met in the train en route to New York, lunched together and had a very interesting conversation. You will find him quite an extraordinary guy and I know you will do the best you can for him.

Incidentally I have just found a receipt from Boston Truck for two Baskin drawings - STUDY, and MAN AND DOG, signed January 5, 1961. On the same receipt appeared two Duch sculptures HERALDIC KNIGHT and HORSE which were included in our Christmas exhibition. I recall you mentioned that you did not receive the second drawing listed. Will you please let me know whether you located it?

We are now returning all but the framed drawings by Hyman Bloom and I am enclosing another receipt for those we are retaining in our stock. I hope this is satisfactory.

Believe it or not I am planning to leave for Honolulu and a rest on May 4th and will return on the 13th all full of pep - I hope.

Affectionately,

EKM:ga enclosure

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can in connection with every agreement we make.

Sincerely,

Earl E. Harper

EEH:jj

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Allice Jr. - Sr. High School

April 22, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

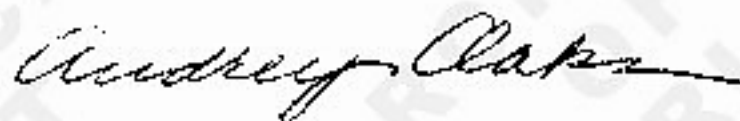
On February 20th. I sent you a letter answering the questions you asked in your letter of February 18th. regarding the number of pictures we wished in the exhibition, which we had discussed in previous letters, as well as the facilities and dates.

To date I have heard nothing in reply to the letter and am becoming more concerned each day regarding the fact that the end of the school year is quickly approaching. This always means that there is a possibility of a change in the membership of the Board of Education and also that the new budget will be up for consideration. At present the Board is in a mellow mood, but the condition may not last very long.

Since I've been working for this opportunity for the last six years I don't want it to slip away without taking advantage of it. If I haven't given you all the information you wish please let me know at once.

In the event that something has happened to the letter I wrote you before I am enclosing a copy of it.

Yours very truly,



(Miss) Audrey Oaks
Box 522A #2
East Main Street Road
Batavia, New York

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1961

Miss Dale Cantor
Jacobs and Gore
Suite 2122 Corn Products Building
Lake and Wells Streets
Chicago 6, Illinois

Dear Miss Cantor:

Your letter addressed to Mr. Brown (who is no longer associated with the gallery) has been referred to me.

I am sorry that we can offer no suggestions regarding the posters since none of these have ever been for sale, and I know of no one who would give up these rare prints among the few museums and collectors who own them. There is a new poster designed by Shahn for SANE and this is available at \$10.00, since we purchased about fifty copies from that organization to help the fund. If you are interested in acquiring one of these I shall be glad to send it to you.

Sincerely yours,

RMH:gs

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

1961 SF-1201 (4-60)

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PM 5 40

KLA234 MC337

M DMB304 PD DES MOINES IOWA 28 432P CST

MRS EDITH HAPERT

DOWNTOWN GALLERY 32 EAST 51 ST NYK

SHAHN SHIPPED 24TH RECEIPT NUMBER 15401

EVA GATLING DES MOINES ART CENTER.

4/18/61

Dear Mrs. Halpert:

Do you know the collection in which the Arthur B. Dove collage: Huntington Harbor also known as Sand, Sail and Sky, belongs. I wish to reproduce this in the collage book which I am now completing with Mrs. Janis. The Dove is dated 1926.

May we also have collector, or permission from you to reproduce the Tseng Yu Ho: Forest.

With best wishes, and thanks for a reply by return mail,

Sincerely,

RUDI BLESER

38 E. 4th St.

New York 3, N.Y.

April 24, 1961

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. J. A. Lesko
Architectural Catalog Co., Inc.
52 Vanderbilt Avenue
New York 17, New York

Dear Mr. Lesko:

I am so sorry to have been so dilatory about the advertisement.

It is now enclosed for publication. Please send us a proof at your convenience. Unfortunately our designer is out of town and cannot supply the typographical layout, but I hope that this can be taken care of at your end.

Sincerely yours,

RGH:gs
enclosure

International Exhibition of Sacred Art

PRIMA MOSTRA INTERNAZIONALE D'ARTE SACRA
TRIESTE

SEGRETARIA GENERALE
TRIESTE, VIA UDINE 2

April 26, 1961

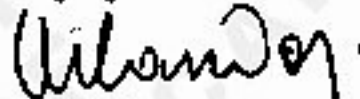
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.
U S A

Dear Mrs. Halpert:

Reference your letter of March 21 and our letter of March 27, we kindly ask you to send us, at your earliest convenience the biographical notes and photographs of Abraham Rattner we need for the catalog and other publications on the First International Exhibition of Sacred Art of Trieste.

We understand that Rattner's works should arrive by s/s "Vulcania" on April 28; please confirm us anyway the exact title of Rattner's entries.

Sincerely yours,



Franco Orlando
Secretary General

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INTERNATIONAL JOURNAL FOR
GRAPHIC AND ADVERTISING ART
EDITOR: WALTER HERDEG

GRAPHIS

GRAPHIS ANNUAL - INTERNATIONAL
YEAR BOOK OF ADVERTISING ART
BOOKS ON APPLIED ART

AMSTUTZ & HERDEG GRAPHIS PRESS 45 NUSCHELERSTR. ZURICH 1

TELEPHONE 27 12 15 - CABLE ADDRESS: AMHERD

Miss
Edith Halpert
Downtown Gallery
32, East 51st Street
New York 22, N.Y./USA

Zurich, May 2, 1961
77/nf

Dear Miss Halpert,

Thank you for your letter of April 22, 1961, and for the biography on Mr. Ben Shahn. Meanwhile, I have also received the personal photograph from Mr. Shahn and I am very grateful for your endeavours.

May I ask you for some further data on Mr. Ben Shahn? I should know the exact day and month of his birth. Will you please write to me if possible by return so that we can complete Mr. Shahn's page for WHO'S WHO IN GRAPHIC ART?

With many thanks in advance,

Yours sincerely,

AMSTUTZ & HERDEG
THE GRAPHIS PRESS

Walter Amstutz
(Walter Amstutz)

*Thank you for the
trouble you have
taken. I am obliged
if you treat this as
very urgent. Wd*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 15, 1961

Mrs. Howard Friedman
52 Drum Hill Drive
Summit, New Jersey

Dear Mrs. Friedman:

Following your telephone call of this morning I have inquired about your payment of a deposit on the two folk art portraits returned.

Your check was destroyed when we learned that you wished to return the paintings.

Sincerely yours,

Gratia Snider
Secretary

not to publishing information regarding sales transactions, creators are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Bernice Kandel and Associates

SKYLINE 2-2923

3620 TOLLAND ROAD
CLEVELAND 22, OHIO

May 1, 1961

*Write - Galt
must be here*

Miss Edith Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your recent letter.

Mrs. Kandel and I will be in New York on May 8th and will
call and make an appointment with you.

Looking forward to meeting you

Sincerely yours,

Elaine B. Fried

Elaine B. Fried

BF:gs

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April 29, 1961

Mr. Cleve Gray
Graystones
Cornwall Bridge, Connecticut

Dear Mr. Gray:

Thank you so much for sending me the magazine. I look forward to reading the article on my trip to the Coast early in the week, and I'm sure that I will enjoy it.

When I return I shall drop you a line.

Sincerely yours,

ECH:gs

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 1, 1961

Mr. Arthur W. Heintzelman,
Keeper of Prints
Boston Public Library
Boston 17, Massachusetts

Dear Mr. Heintzelman:

This is to advise you that we received EZEKIEL - STUDY
VALLEY OF THE DRY BONES by Abraham Rattner. The receipt
was returned to you on April 7th.

However, we are still waiting for the return of the sec-
ond picture entitled VISION OF EZEKIEL \$25. Would you be
good enough to let us know when we may expect this?

Sincerely yours,

RMH:gs

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A CENTURY OF PROGRESS
A FUTURE OF PURPOSE



Minnesota Education Association

41 SHERBURNE AVENUE, ST. PAUL 3, MINNESOTA • CA 7-6668

MELVIN VOXLAND, ROCHESTER, PRESIDENT
JOSEPHINE HOKANSON, ALEXANDRIA, VICE PRESIDENT
JUNE OTTERNESS, HUTCHINSON, PAST PRESIDENT
A. L. GALLOP, EXECUTIVE SECRETARY

May 1, 1961

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

We are planning a project of correlating modern prints with approximations in design and nature in our next year's JOURNAL, using the photography on the covers and the reproduction of the modern print on the inside of the magazine, with the text about it.

Before going ahead with the project, we want to get permission from the modern painters or the owners of the paintings for the reproductions from them. We are told by Mr. Herbert D. Schutz, Director, New York Graphic Society, Greenwich, Connecticut, that we should contact you for permission to illustrate O'Keefe's "Autumn Leaves." We wonder if you would be willing to give us permission to reproduce this on the inside of our magazines. This would interest our 28,000 teachers and be helpful to them in their classrooms, we are sure.

We are hopefully awaiting your letter giving us permission and the exact wording we should use. We will, of course, be glad to send you copies of the JOURNAL. Perhaps you would be interested in all of them for the year so we would put you on our mailing list.

Thank you very much for any help you can give us in this.

Sincerely yours,

Bernice D. Gestie

Bernice D. Gestie
Editor

cd

F
FOURTH ANNUAL REPORT
of the
FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART
May 1, 1960 - April 30, 1961

To the Members of the Friends of the Whitney Museum of American Art:

As we approach our fifth anniversary, which will occur next December, I am glad to report that the Friends have continued their active support of the Museum in the field of acquisitions and have expanded into other areas as well. I think we can be extremely proud of the distinguished works of art which we have added to the Museum's collection in this time. There will be a special showing of all of them at the Museum next spring, and I believe it will be a most impressive demonstration.

I would also like to draw your attention to several new activities, which are reported in greater detail below. The Publications Committee, now only a little over a year old, has done an excellent job in improving the appearance and usefulness of several of the Museum's existing catalogues, and has plans for a new annual review. Another innovation was a benefit for the Friends organized by Mrs. Edward Durell Stone, Chairman of the Membership Committee, which added materially to our acquisitions funds.

All our committees functioned extremely effectively this year, and I am most grateful to the members who served on them with so much generosity and enthusiasm. The record of their activities follows. To me it is convincing evidence of how vital the Friends have become to the welfare of the Museum and, indeed, to the wider cause of contemporary American art.

Acquisitions:

The Acquisitions Committee, David M. Solinger, Chairman, spent \$35,688.75 in purchasing for the Museum the following works of art:

Chryssa: Three Arrows (sculpture)
Willem de Kooning: Door to the River (painting)
(purchase shared by the Museum)
Arthur Deshaies: Cycle of Love: Then What? (drawing)
John D. Graham: Mona Anna Uxor de Adolfo Ravenato (drawing)
José Guerrero: Black and Yellow (painting)
Philip Guston: Drawing, 1952
Edward Hopper: Second-Story Sunlight (painting)
(purchase shared by the Museum)
Michael Lekakis: Sympan (sculpture)
(purchase shared by the Museum)
Robert Motherwell: N.R.F. Collage, Number 1
N.R.F. Collage, Number 2

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 27, 1961

Dear Miss O'Keeffe:

In 1945, when I was in New Mexico working for the American Red Cross, visiting camps and hospitals throughout the state, I met a young Swiss, with the International Red Red Cross, who introduced me to the great work of Alfred Stieglitz, and through searching for his photographs, I found some of your paintings; the earliest ones I saw, were the abstractions that Mr. F. S. C. Northup used to illustrate his book, The Meeting of East and West .

When I look at your pictures, I am reminded of a line from Jacques Maritain in reference to painting - " Just as things grasped by poetic intuition abound in significance, just as being swarms with signs, so the work also will swarm with meanings, and will say more than it is is, and will deliver to the mind, at one stroke, the universe in a human countenance " - - - - - the work will make present to our eyes, together with itself, something else, and still something else, and still something else indefinitely, in the infinite mirrors of analogy."

I have yielded to the desire to write and ask you if it is possible to purchase any of your pictures, or sketches. I realize that because you are such a great artist, and such a famous one, that your work may be far beyond my modest means . Yet, I should like to try to buy one.

Yours sincerely,

Deless Crane

Mrs. Harry H. Crane
Clarksville, Missouri

Langston



*I have given him
valuation*

April 25, 1961

The Downtown Gallery
32 East 51st Street
New York City, N. Y.

Attention of Mrs. Edith Halpert

Dear Mrs. Halpert:

I have just given "The Yellow Slip" by Bernard Karfiol
to The Philadelphia Museum of Art. I would appreciate
it if you would give me an appraisal of this painting for
my records.

Cordially yours

Bryant W. Langston
307 S. Stockton Ave.
Wenonah, New Jersey

mkm

500.

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ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE AM 2-1886
WICHITA, KANSAS

316 E. 66 Street
New York 21 N.Y.
April 25, 1961

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 E. 51 Street, New York 22 N.Y.

Dear Edith:

I am back in N.Y. from Chicago and Wichita after
a most strenuous days, almost no sleep etcetera.

I am not at liberty to acquire a work of art for a
few weeks until the attorney gives me a "green
light". This is because another matter relative

an expenditure for alterations to the building
must be ^{is} formally ordered by the Court. You know
how slow is red-tape.

The A7A Convention went very well. I saw so
many European works in several collections and so
few American (only 3 in the Maremont Collection) I hope
you are feeling much better. Sincerely
Elizabeth H.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 19, 1961

Mr. Norman Blaustein
Harlem Book Company, Inc.
221 Fourth Avenue
New York 3, New York

Dear Mr. Blaustein:

Finally I had an opportunity to discuss the matter with Miss O'Keeffe and she has agreed to let you reproduce the paintings you selected, limiting the number of each of the four series to 1,000 at the price of \$250.00 each for the privilege.

All this will of course be subject to her written approval of the proof you will submit to her through the gallery.

If this is satisfactory you may send your photographer to make the color transparencies at a time specified and convenient to him and to us.

She asked me to make certain that the reproductions will be used for no other purpose, that is that they be limited to sales distribution exclusively and not be offered for magazine reproduction or for advertising without her written permission, and of course an added fee.

I hope to hear from you shortly.

Sincerely yours,

EGH:gs

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May 1, 1961

Mr. Harold R. Dudley
9 Trowbridge Trail
Pittsford, New York

Dear Mr. Dudley:

Thank you for your letter.

Your geographic identification was so excellent that I had no problem in locating the specific paintings. The information is listed below.

Robert Osborn	NATADOR	\$ 250.00
Abraham Rattner	OLD SHOES IN GREY	\$ 1800.00

If you decide to acquire these paintings there will be no charge for the crating as we can handle that in our own packing room. The shipping costs are based on weight and in this instance should not amount to very much. They are shipped with the express charges marked collect as we have no facilities for ascertaining the weight on our premises. Also, since our insurance covers us only up to our "portal" it would be wise to add these two paintings to your own insurance policy to cover the transportation risks.

If, however, you would like to have the paintings sent to you "on approval", the packing charges would have to be added and all the expenses assumed by you.

If you will let me know your wishes in the matter we will certainly carry them out promptly. I hope to hear from you.

Sincerely yours,

EGH:ga

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Telegram sent 3/16/61 to:

Mr. Richard G. Leahy
Seven Gates Farm
Vineyard Haven, Mass.

Painting being shipped. Please place on your insurance
policy.

Mrs. Edith Halpert

April 24, 1961

Mr. David Workman
Goldman, Sachs & Co.
20 Broad Street
New York 5, New York

Dear Mr. Workman:

Our restorer and I called at your apartment on Thursday and examined the painting thoroughly. Strangely enough the slight indentation was not visible in a direct light, but with daylight coming through sideways this is quite visible in your apartment.

Actually the indentation is not a damage but a very slight impression made by the crossbar of the stretcher. This occurs frequently, particularly when paintings are subject to climatic variations. We agreed that it would be advisable to reline the canvas, a rather expensive process, but that will be taken care of by the artist who is interested as all of us are to present the painting in perfect condition and one which will make it permanently impervious to any climatic changes.

If the picture in its present condition does not disturb you too much I would suggest that you retain it in its place until early summer when the restorers have more leisure to attend to the relining process. This requires only a few days and the picture will be returned to you promptly.

Won't you please let me know when this will be convenient for you? Thank you for your patience.

Sincerely yours,

EGH:gs

APM
April 19, 1961

Mrs. Peter Bayles
252 East 61st Street
New York 21, New York

Dear Mrs. Bayles:

At the request of Mr. Peter Bayles I am supplying you with the current valuations suggested for insuring the three paintings by Georgia O'Keeffe which I am listing below.

SQUASH FLOWER	oil	14 x 18"	\$2750.00
CANNA	oil	13 x 18"	2000.00
GLADIOLUS	oil	10 x 24"	3000.00

I trust this information will be satisfactory to you.

Sincerely yours,

EOH:gs

April 25, 1961

Mr. Norman A. Geske, Director
The University of Nebraska Art Galleries
209 Morrill Hall
Lincoln 8, Nebraska

Dear Norman:

Please forgive me for being so slow in replying, but the preparation for the O'Keeffe exhibition, the repainting of the gallery, etc., and now the record-breaking attendance have made it impossible to attend to any correspondence, telephone calls or whatever. And so I am dictating this letter Sunday evening.

The symposium referred to sounds most interesting and of course I should be very glad to cooperate by lending whatever material you find desirable. The triptych by Rattner entitled LAST JUDGMENT is now in our possession and will of course be available as well as one of the sacrificial goats by Jack Zajac. No doubt you know that the Milwaukee Art Center owns that magnificent Christ figure we had in our exhibition last year. Are you planning to have more than one example by each artist, and are you limiting the material to Biblical themes specifically? I just thought of a G. S. Price of a madonna and child, a cross by the sea by Georgia O'Keeffe, quite a few themes by Ben Shahn like the large Maimonides, The Sabbath by Max Weber, Head of Christ, and the Head of Moses by William Zorach, and many other examples by the same artists as well as a few religious pictures in my own collection including Goldin, Kinigstein, etc. Facing me at the moment is a madonna and child by Epstein, and in the gallery we have the lead figure of his Majestas.

No doubt you will be in New York long before May of 1962. At that time I can show you the collection of photographs from which you can choose.

Are you planning to write to Helen Kramer (Mrs. Milton Kramer, 277 Park Avenue, New York) who has executed several panels which would fit into this theme? Lots of other items are passing through my mind, but we can discuss these during your next visit. And so I look forward to seeing you.

Sincerely yours,

EGH:gs

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERN, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

April 18, 1961

Giovannella

Mr. Oscar Markson
2429 Jackson Street
San Francisco 15, California

Dear Mr. Markson:

I have been out of town and so could not answer your letter sooner. Since there was no street address on your letter I am sending this to the address on your previous correspondence and hope it will be forwarded to you.

About five years ago we decided to concentrate entirely on our permanent roster (the names are listed below).

Since there are more than three-hundred galleries in New York today it seems more logical that young artists be promoted by the newer galleries equipped to undertake such promotion.

Thank you for calling our attention to the work of Giovannella.

Sincerely yours,



EGH:gs

After to publishing information regarding sales transactions, consignment are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 18, 1961

Mr. Harvey J. Gordon
620 Sheridan Street, Apt 315
Chillum, Maryland

Dear Mr. Gordon:

As I have been away a good part of the time I did not have an opportunity to communicate with you earlier.

The three prints you sent to me are original lithographs and two of these have been colored by hand by the artist - Max Weber.

I would suggest that you insure the latter at \$150.00 each and the black and white print at \$65.00.

Please advise me whether you wish to have these returned to you via Railway Express collect and will accept the charges for the packing, transportation, and insurance - or whether you prefer to place these items on your policy to avoid the last charge.

Sincerely yours,

EH:go

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

72
Ret
name too
order

620 Sheridan Street, Apt. 315
Chillum, Maryland
April 24, 1961

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st. Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of April 18, 1961.

At your convenience you may return the three prints via
Railway Express collect, and I will accept the charges for
the packing, transportation, and insurance. Also, if you
deem that a consultation fee is appropriate for the services
you have so kindly rendered, I will forward a remittance
upon your advisement.

Thank you for your very kind attention to this matter.

Sincerely yours,

Harvey J. Gordon

Harvey J. Gordon

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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THE FIRM OF

EMILY S. NATHAN

HELEN ERSKINE

PUBLIC RELATIONS
PUBLICITY

250 WEST 57th STREET NEW YORK 19, N. Y.

CIRCLE 5-5917

April 28, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Edith:

I am about to take out some fine arts insurance which, as you know, requires a written valuation. When you have a moment would you drop me a line quoting the current value of my Ben Shawn drawing 8" x 10" and the Tseng Yu-Ho panel.

I have an ink drawing by James Young 15" x 20" and a pencil drawing by Diego Rivera, 1936, 8" x 10". If you could quote me a value on these too, it would be most helpful.

I thank you and I know I am a nuisance.

My best,

Emily

ESN:ae

Do you by chance have any
thoughts on the valuation of an
original Art Young cartoon 9" x 11" ?

*or do you
call this
dry brush*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

71 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

April 21, 1961

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

During the past two years The Museum of Modern Art has received an increasing number of requests from European and Israeli museums for an exhibition of drawings which would reveal the quality and scope of draftsmanship in recent American art. These requests have been stimulated in great part by the enthusiastic response which the Museum's earlier exhibitions of American painting and sculpture received when they toured Europe between 1954 and 1960, and by the desire which was created for an exhibition of drawings of comparable quality which would reveal the basis for the most significant accomplishments of contemporary American art.

We are therefore organizing an exhibition of approximately sixty drawings selected by Mr. William S. Lieberman, Curator of Prints and Drawings, and Miss Elaine Johnson, Assistant Curator. We hope to include the finest available drawings in a number of styles in order to illustrate the wealth of ideas which characterize American art today. We are thus writing to you to request the loan of the following outstanding drawings from your private collection: Hyman Bloom: Cadaver, No. 2; Jack Levine: The Mourner, and Ben Shahn: Homage to Rilke.

The exhibition will open its tour at The Festival of the Two Worlds in Spoleto on June 15th, 1961, after a preview in New York before the International Council of The Museum of Modern Art, under whose auspices it will tour. The proposed itinerary for the exhibition includes Israel, Greece, Scandinavia, Germany, France and England, as well as Italy. For many institutions in these countries the exhibition will be the first representing contemporary American art. If you are willing to lend to the exhibition, will you be good enough to

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File
=9066

39 Fifth Avenue
New York 3, N. Y.

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

On November 11th my brother, Mr. Bernard Osher, purchased three sketches from you totalling \$525.00. We require a duplicate statement or ~~approval~~ ^{appraisal} for insurance purposes. I would appreciate your sending this to me at the above address as soon as possible.

Thank you very much for your trouble.

Very truly yours,

Marion A. Osher

Marion A. Osher

MAO/da

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 21, 1961

Mr. Joseph C. Sloane, Director
Oakland Art Center
The University of North Carolina
Chapel Hill, North Carolina

Dear Mr. Sloane:

It was good to hear from you. You know of course that I will be very glad to cooperate with you in any plans you may have. However I doubt whether the artists would like the suggestion that they were influenced by foreign art so directly, and I am sure that they would resent the implication. This I know from past experience. As a matter of fact several of the foreign museum visitors (not French) always express their astonishment that so many of the artists whose names you listed arrived at similar conclusions coincidentally with the School of Paris and/or the German Expressionists, working completely independently during the period when communication was most limited, and again that many of the parallels are truly coincidental for instance Arthur Dove and Kandinsky. Even where there were influences I doubt whether the Americans would like to have this inference featured.

Strangely enough, young Mr. Charles Delloye, the former editor of "Anjourdhui" came in to see the O'Keeffe exhibition which comprises paintings produced in the past two or three years, and I was very much amused with his reaction when he saw a pastel dated 1914 hanging in my office. Naturally I hung it most deliberately as it is an obvious self-ancestor relating in form and movement to the current work. Even O'Keeffe was astonished when she saw it on her arrival from New Mexico. This experience started a two day research job for Mr. Delloye. Last night after this two day study he accompanied a group of us to dinner and had all my friends in an uproar with his mixed particples, tenses and what not in expressing his extraordinary discovery that the good photographic records provided established the fact that at least nine of the artists whose work he studied showed evidence of anticipating or paralleling many of the movements known as French or German. We were up 'til almost two A.M. listening to him and his description of the article he was about to write telling off his countrymen. He repeated continuously that there was very little occasion for artists to see each other's work at that time (during the first and part of the second decades), even if they were working in Europe, and certainly if they, like O'Keeffe particularly, remained

(more)

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REBECCA SALSURY JAMES
BOX 562
TAOS, NEW MEXICO

April 23/61

Dear Mrs Harpout:

Enclosed are color prints with sizes on the back which Georgia asked me to send to you, with the statement saying I had asked her to bring the prints to you as guides to an appraisal of ^{payments} ~~these~~. This is so - if you have a change in this service I shall be glad to meet it.

The Harlow is neither dated nor signed but it is reproduced in "Alfred Stieglitz and Anaisa". Paul Strand and I bought it sometime in the middle 20's I believe -

The mams are signed & dated as follows:

over

he came in 4/24
+ EGH saw portfolio.
Thanked him - gallery
poster closed. go

22 Clairview Road
Grosse Pointe Shores
Michigan
17 April 1961

Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am an American Sculptor living in Florence, Italy. During the past two months I have been arranging exhibits in the States. Both Don Morris of the Park Gallery, Detroit, who is handling my work here, and Ed Dwight of the Milwaukee Art Center suggested that you might be interested in my work. If it would be convenient for you, I shall stop by the gallery at the end of this week, ringing you up first.

My background includes study under Ivan Mestrovic, several summers in Mexico, and two years at the Academy of Fine Arts, Florence. At present galleries in Rome and Milan are exhibiting my sculptures.

Sincerely yours,

Joseph A. McDonnell
Joseph A. McDonnell

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EDITORIAL OFFICES

AMERICAN OXFORD ENCYCLOPEDIA

*this letter rec'd from
Sheeler 5/5/61*

May 2nd, 1961

Mr. Charles Sheerer
Dows Lane
Irvington on the Hudson
New York

Dear Mr. Sheerer:

Currently we are planning the color illustrations for our forthcoming publication AMERICAN OXFORD ENCYCLOPEDIA, to be published in the United States by special arrangement with Oxford University Press, England.

We would like to use your painting "Golden Gate Bridge" in the volume entitled "The Arts".

The Metropolitan Museum of Art has already given us their permission, but as they also explained, we must have your permission too. We will of course give all appropriate credits.

May we hear from you at your earliest convenience.

Sincerely yours,

Roberta Rumph

Roberta Rumph
Art Editor

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DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

April 17, 1961

Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am terribly distressed to learn of the damage to the Dove. We had over twice the amount of protective tape than was used in sending it to Des Moines. Please keep us in touch with the situation.

The Coffin Fine Arts Trust whose funds are used for our major acquisitions have provided me with the enclosed documents consisting of a purchase agreement in three copies and a check and duplicate receipt for each of the paintings. I am asked by the Trustees of the trust to have you sign the three purchase agreements, returning to me the original and one carbon and to sign the duplicate receipt for each painting, returning both copies to me. This will complete the transaction to the satisfaction of all necessary parties.

I am arriving in New York Wednesday afternoon and will be at the Hotel Winslow and I certainly will be in touch with you.

We are shipping the Ben Shahn tempera to you for Dr. Margulies.

My very best.

Sincerely yours,

Tom

Thomas S. Tibbs
Director

TST/go

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April 18, 1961

Miss Phyllis Patterson
Department of Painting and Sculpture
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Miss Patterson:

Immediately upon receipt of your request we forwarded biographical data on Rattner. A consignment for this painting as well as for the Alfred Ducca is enclosed. The latter was shipped to Boston when our exhibition closed, but will be sent directly to the Institute by Ducca who will have it marked "fast freight" to reduce the shipping charges to you. Unless I hear to the contrary this will be attended to immediately so that it will reach you in time.

You will note that the insurance valuations are 75% of the listed selling prices. I would suggest that the insurance be placed on your policy immediately as neither object is covered in transit. The Rattner may be picked up by Bodworth on the 19th of this month.

Sincerely yours,

EOH:gs
enclosure

Contemporary Arts Center
F. C. W.

April 21, 1961

Mr. Bert Fishel
Sincerely, Jenny
Cincinnati 2, Ohio

Dear Bert:

I was pleased to receive a letter from you after these many years.

However, much as I would like to cooperate with you, I am obliged to reply in the negative despite the "publicity" you mention and my sincere interest in The Contemporary Arts Center.

Among the prejudices I hold on to firmly is the idea of an artist or a dealer (both of whom are professionals in the field) making contributions of works of art. There is no other field in which this is expected and I have expressed my feelings in the matter to the many many other institutions that have made a similar request, including the Museum of Modern Art which has purchased from us and from our artists a great many paintings and sculptures over a period of thirty years and has honored the majority of the members of our roster with retrospective one-man exhibitions. Actually none of us could remain in business if we made these contributions, and none of the artists would have anything to sell if they responded to the extraordinary number of requests we receive collectively from museums, art centers, and the many charitable organizations. Any exception will be considered a precedent, and therefore we prefer to remain pure if unpopular.

I am sure that as a business man you will respect the attitude and will appreciate the fact that such support should be the responsibility of the individual community which benefits directly and consistently, and that there are hundreds of communities. In so saying I shall sign off.

My very best regards to you and your charming wife. Good luck.

Sincerely yours,

EOH:gs

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For Des Moines Art Center
List Given to EGH 4/19/61

John Marin

Mid - Manhattan I 1932 Oil 28x22

Exhibitions

John Marin Show - An American Place 1/1933

John Marin Retrospective Show -
Museum of Modern Art Fall 1936

35th Anniversary Show -
The Downtown Gallery 10/60

Des Moines Art Center 2/61 - 3/61

* We have no record of the above painting having
been reproduced -

Max Weber Wind Orchestra 1945 Oil 40x50

Weber Show "The Figure" The Downtown Gallery 11/58

Summer Show - The Downtown Gallery 6/59

Newark Museum - Weber Retrospective 10/59 - 11/59

Museum of Art, Ogunquit, Maine Summer 1960

Des Moines Art Center 2/61 - 3/61

Reproduced

New York Sunday Times 11/16/58

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April 18, 1961

Mr. David Rockefeller
The Chase Manhattan Bank
One Chase Manhattan Plaza
New York, New York

Dear Mr. Rockefeller:

When you and Mrs. Rockefeller visited the gallery some weeks ago you expressed an interest in the work of Georgia O'Keeffe. Thus it occurred to me that you might be interested in seeing the current exhibition which opened on April 11th and will continue until May 6th.

I hope to have the pleasure of seeing you and Mrs. Rockefeller in the near future.

Sincerely yours,

BOH:gs

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LOUISE W. SCHMIDT
NORWICH, VERMONT

25 April 61

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

Here is my check for \$1,800.00 to finish
the payment of \$2,800.00 for Georgia O'Keeffe's
"Taos Mountain, New Mexico 1930".

Am I correct in thinking that you will
ship the painting insured?

Rosalie Leidinger and I enjoyed our
visit with you at the gallery and it was a
great privilege to meet and talk with Miss
O'Keeffe.

Thank you.

Louise W. Schmidt
Louise W. Schmidt

*Pass her name
to the card*

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April 25, 1961

Dr. John R. Esterly
Johns Hopkins Hospital
Baltimore 5, Maryland

Dear Dr. Esterly:

Since so much time has elapsed since your card of March 26th I wonder if you have made the change in your insurance policy and we can ship the Marin watercolor to you in the near future.

Won't you please let us know?

Sincerely yours,

BCH:gs

April 29, 1961

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley:

This morning I discussed the situation with the Director of the Murdock Fund, Wichita Art Museum, and advised her that we could no longer hold the painting entitled IT WAS RED AND PINK which you wanted so much for your collection. The Fund is very much involved and although we made an exception of holding a picture hanging in an exhibition, we can do so no longer in view of the commitments involved in this Fund.

Since the call was made after your telephone deadline I am sending this letter to you marked "please forward" to advise you that the painting is all yours. However, I would prefer to have a wire of confirmation as there are two other collectors waiting for the decision. Will you also let me know about the horizontal drawing which hangs next to the blue painting you purchased.

Have fun in California.

Sincerely yours,

BNH:gs

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April 17, 1961

Dr. Nathan Israeli
Long Island University
Zuckendorf Campus
Brooklyn 1, New York

Dear Dr. Israeli:

In response to your letter may I suggest that you get in touch with the Archives of American Art at the Detroit Institute. A complete microfilm record has been made of our photograph and clipping books which include all the material available on each of the artists.

Furthermore, a number of the artists including the oldest group especially have been taped and recordings are in the possession of the Archives.

If you will refer to the list printed below you will realize that only a few of the painters and sculptors would be available under any circumstances, and with all the requests they have had within the past few years I am convinced that they will not be accessible for such studies. My opinion is based on the fact that they have refused in a good many instances in the past two or three years and are adamant in the matter. However if you wish to communicate with them directly I shall be very glad to give you their addresses.

A catalogue of our current exhibition is enclosed and you might be interested in seeing the most recent work of O'Keeffe. It will be nice to meet you.

Sincerely yours,

EGH:gs
enclosure

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May 1, 1961

Miss Mary Beacom, Registrar
Akron Art Institute
69 East Market Street
Akron 8, Ohio

Dear Miss Beacom:

Immediately upon receipt of your letter dated April 25th I checked with our shipping department and found a receipt from W. S. Budworth dated April 13th for seven items, including the two prints you list as missing.

Is it possible that because these were no doubt wrapped in a separate package the person who unpacked them in Akron overlooked it? Meanwhile I shall communicate with Budworth to ascertain whether they have any information which will be of help.

Sincerely yours,

EGH:gs

MELTZER GALLERY
38 WEST 57 STREET
NEW YORK 19. N. Y.
CIRCLE 5-8936

April 24, 1961

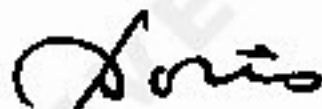
Dear Edith:

Many thanks for the pleasant visit avec vous at such a busy time, I do appreciate it. I hope that you will return same and take a drink with me in my little apartment over the gallery someday soon.

I appreciate your advice very much. I have had an interesting talk with Mr. Mocsanyi, and found out that Roy Neuberger has done nothing at all for the New School, but will try him anyway.

Best wishes for the O'Keefe exhibition.

Sincerely,



Doris Meltzer
Director

DM:ht

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 18, 1961

Mr. Hermann Warner Williams, Jr.
Director and Secretary
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Please forgive me for being remiss in answering your letter of April 3rd.

In addition to my being somewhat under the weather - and this has no relation to Gagarin's recent round trip into upper space - the O'Keeffe exhibition, both the preparation for it and the record attendance, have made impossible even a simple phone call and I have sorely neglected all my reading and writing including the mail.

Actually I cannot think of anything to add to my original proposal which I repeated during our brief conference in your office preceding the dinner and lecture.

I have talked with two of the other principals again and they will consider nothing but the separate building we proposed originally. The Faulkner figure of \$1,500,000 seems preposterous as I have seen several very attractive galleries in my travels which carried out the character of the adjoining building in the facade to make a cohesive unit, maintained a simplicity in the three other directions and in the interior incorporating inexpensive modern materials which serve as a background for the works of art with flexible features to make it most serviceable. However, this is outside of my province and who am I to make recommendations to an architect. Apropos I was rather horrified when I learned that the George Washington University sold many of its works of art in order to pay for a building intended to house paintings and sculpture. Some day architects will make a study of the Shaker philosophy of utility and simplicity for housing beings and things of spiritual quality.

I hope to get away for a short vacation in the very near future to make up for my long session of sixteen-hour days. I hope too that I shall finally succeed in getting someone to assist me so that I will have more time for the things I want to do so badly,

(more)

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ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

April 24, 1961

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

You may know that Dr. Wilhelm Sandberg, Director of the Stedelijk Museum in Amsterdam, and I are now organizing a comprehensive international show of contemporary art for the Seattle World's Fair of 1962, the "Century 21 Exposition". I am in charge of the American section of the exhibition, "Painting and Sculpture since 1950", which opens April 21, 1962, and the preliminary selection is now under way.

In the show I plan to represent about 75 American painters and sculptors, with from one to three works each. After the show closes in Seattle in the early fall, the American section will travel to Brandeis University where it will be seen for a month in our new Rose Art Museum. There will be a major, illustrated catalogue of the American section, for which I am writing an introductory essay.

Century 21 Exposition has been recognized by the International Council of Expositions, proclaimed by President Eisenhower, and is therefore under federal auspices as an official United States Government undertaking. The contemporary art sections will be housed in a specially designed exhibition area. Adjacent to it will be two other important shows: an exhibition of Northwest Indian art organized by Dr. Erna Gunther, and a selection of "Museum Masterpieces", which is the responsibility of William Milliken, former director of the Cleveland Museum of Art.

I am now writing to you for assistance in the exploratory phase of my selection. Even before I settle on the final choices, I would like to build up a file of photographs of artists under consideration which can be presented to the Fine Arts Commissioner of the Fair, Mr. Norman Davis. Of course, the final selection is my responsibility alone.

I wonder if you would be good enough to send me two recent photographs of paintings and sculptures which might be available for loan, either directly from your gallery, or from private sources, by the following artists:

DAVIS
O'KEEFE
ZORACH
SHEELER
SHAHN
ZAJAC

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See Harding
May 1, 1961

Miss Jean Verthein, Planning Chairman
The Gallery Committee
The Wisconsin Union
University of Wisconsin
Madison, Wisconsin

Dear Miss Verthein:

A few days ago I received from Miss Georgia O'Keeffe the letter you addressed to her dated April 1st.

Although she made no comments, I doubt whether she would consider touring an exhibition of her work as she recently refused permission for a one-man exhibition invited by the Stedelijk Museum in Amsterdam despite the fact that the Director agreed to take care of all the expenses involved including the assembling of paintings from various private collections as well as the gallery.

She might, however, agree to a small one-man exhibition at the University of Wisconsin because of her association with that state. Several important examples are owned in Milwaukee and would no doubt be available to you. The others could be borrowed from New York collections and from our own stock of her paintings at the gallery - if you are prepared to assume the cost of packing, shipping and insurance premiums.

I am leaving for a ten days trip but will return on the 15th or 16th of May. The gallery does not close for the summer until June 30th, and if you will let me know your wishes before then we can plan for a specific date. It will be necessary also to ascertain the approximate number of paintings you wish to have in the exhibition if you decide on this plan.

May I hear from you?

Sincerely yours,

EGH:gs

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

April 21, 1961

Pl. m. h. c. m. s. f.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I have sent you under separate cover a request for three drawings from your private collection for use in our forthcoming exhibition MODERN AMERICAN DRAWINGS. May I tell you once again how grateful we are for the cooperation you continually extend to us in the organization of our exhibitions and other special projects.

In further relation to this exhibition, we would greatly appreciate it if we might borrow for examination the following drawings which Bill Lieberman has discussed with you: Drumlevitch And the water returned and covered the chariots and all the host of Pharaoh and Shield of Abraham, (one of which would be chosen); and the Georgia O'Keeffe drawings IV (1959) and I (1959), (both of which he has chosen).

If this is agreeable to you our registrar will call you shortly regarding the pick-up of these works.

With best regards,

Sincerely yours,

Porter

Porter A. McGray

P.S. Bill has asked me to tell you that we are requesting the Abraham Rattner drawing Moses from the Speths.

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April 19, 1961

Mr. Frederick Baum
350 Fifth Avenue
New York, New York

Dear Fred:

I received a lengthy letter from Charles Alan and am now enclosing it so that you may have the complete information. I would, however, like to have this returned to me for my files.

Obviously Mr. Bernhardt sold Charles a bill of goods and decided that it would be better to have me act as an employee of Alan rather than the reverse. Needless to say I have no intention whatsoever of turning over controlling interest in the new corporation to anyone under any circumstances, but as we discussed previously I am prepared to make it possible for this person to obtain the control at my death or at any time while I am still alive and kicking as usual I decide to retire completely. This Charles had agreed on originally, but evidently his advisor felt differently. In any event I think the best thing to do is to drop the matter although I am answering Charles' very courteous letter.

I am really in a bad way these days because it is impossible for me to continue under the present conditions, but I suppose I will have to settle for whatever I can get in the way of an employee and hope that there are still some men left in America, and at least one who also is interested in his future and is prepared to work toward it at an advantageous salary.

Many thanks for all your advice and help generally, and please send me one bill charged to the 32 East 51st Street Corporation in connection with the change in the mortgage; and the other to The Downtown Gallery and/or to me for all the services rendered.

Meanwhile I am still holding on to the will depending on whom or what I can get as an assistant unless you would like to

(more)

May 1, 1961

Mr. David Kruidenier, Jr.
1340 Creston
Des Moines, Iowa

Dear Mr. Kruidenier:

I cannot tell you how sorry I am to have missed you on the occasion of one of your rare visits to the gallery. I hope there will be a repeat performance in the near future.

I still recall with great pleasure one of the few events that registered - the delightful party at your home.

My best regards to you and Mrs. Kruidenier.

Sincerely yours,

EGH:ga

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 16, 1961

Mr. Sam Hunter, Director
Rose Art Museum
Brandeis University
Waltham 54, Massachusetts

Dear Sam:

It was good to hear from you and I want to take this occasion to tell you how much I enjoyed "our long and leisurely lunch".

What with the record attendance for the O'Keeffe exhibition combining excited young collectors, curators and artists with some delightful older folks and a number of extraordinary old dowagers who can certainly win first prize as "nudniks", I am a dead duck, and as a matter of fact am in my apartment now with my trusty ediphone attacking the largest pile of correspondence you have ever seen, (Sunday, 11:15 PM).

All this is a prelude to the fact that I will send you the two paintings in the very near future, including whatever data I can locate. Your shipping suggestions will be followed meticulously.

Of course I am delighted that you enjoyed seeing my old timers, and am delighted that you liked the idea of an exhibition entitled American Painting Before 1920. I have had a ball during the past few years with people who - unlike you - were completely unaware of paintings like THE CHINESE RESTAURANT by Weber, LOWER MANHATTAN by Marin, PLANT FORMS by Dove, and others reproduced in your book entitled "Modern American Painting and Sculpture". It occurred to me that a course for new curators at Brandeis would be a tremendous contribution in America where many of these guys are convinced that modern art was the sole property par se of France, Germany, and possibly Italy, certainly until the late forties and more so since 1950. If I can raise enough money through my little foundation and could get my trustees to agree, I might be tempted to pay for a pamphlet to accompany the exhibition catalogue if enough non-Downtown Gallery artists were included, as I had insisted originally that the foundation charter eliminate any activities that might benefit the gallery. We might talk about this at some future time.

In any event it has been a great pleasure to get better acquainted with you. My best regards.

Sincerely yours,

EOH:gs

HANES DYE AND FINISHING CO.
BLEACHERS, DYERS & FINISHERS
OF COTTON PIECE GOODS

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JOHN F. TESH, SALES MGR.

April 20, 1961

Miss Edith G. Halpert
c/o The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

I enclose herewith a couple of extra copies of the Saturday Evening Post article entitled "We're Cultured Too". I thought you might also be interested in our Tri-States Arts Council Conference of the Arts to be held in Richmond April 28th and 29th and am enclosing a short memorandum describing this event to the directors of the Tri-States Arts Council. Please pardon this rather crude mimeographed letter but time seems to be running short these days.

I have talked with Mr. Barton over the telephone and he said that he would be busy until around the first of June but after that time he would welcome some news. I wish I knew the kind of news he was looking for.

It might be that he would be interested in covering either the Tri-States Arts Council Conference or the National Conference (CACI) in Philadelphia. The latter conference is described in the American Symphony Orchestra League News Letter enclosed herewith.

I do hope that we will see you again soon.

Things have been happening so rapidly here that it is hard to keep up with them.

With kind personal regards and many thanks for your help, I am

Yours truly,

RPH Jr.
VICE PRESIDENT

RPH Jr:BP
Enc.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

BY HAND

April 17, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Edith:

I had such a pleasant time yesterday and did not mean to make you work so soon after brunch.

In connection with the European exhibition of drawings which I outlined to you, I would very much appreciate seeing anything, in photograph or in the original, that you or the gallery would have of:

Drumlevitch
Guglielmi
Marin
Rattner
Weber
Zorach

Thanks so much for Eddy Cahill's book on Weber which I had seen but really never read before. I think it is of the best things he has ever written.

I will buzz later today when you have received this list.

All the best,

Bill

William S. Lieberman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

April 23, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

On behalf of Mrs. Alfred L. Loomis, Chairman, The Guild Hall Art Committee, I wish to thank you for the interested and helpful attention you extended to us on our recent visit to your gallery.

We wish to accept your offer to lend the following listed works of art to our exhibition opening in East Hampton on August 20th:

American Velvet Painting: Flower Galaxy -- No. 1788
American Velvet Painting: ~~Basket of Fruit~~ -- No. 995 650.-
William Zorach Sculpture: Young Girl
Georgia O'Keefe Painting: White Flowers -- NO. 97
Georgia O'Keefe Painting: Skunk Cabbage -- No. 256

I shall be in touch with you again during the coming month in order to clarify all specific plans.

Sincerely,

Toni Borgzinner
Mrs. H. L. Borgzinner,
Vice Chairman, Art Committee

-b

975 Park Ave
New York (28)
N.Y.

Mrs. Hunt Price
Circled 1870

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Finances: May 1, 1960 through April 30, 1961

Cash Received

Membership Dues (158)	\$39,500.00
Benefit by Mrs. Edward Durell Stone	4,385.00
Contributions	<u>210.00</u>
	\$44,095.00
<u>Balance on Hand May 1, 1960</u>	<u>\$11,128.44</u>
	\$55,223.44

Less Cash Disbursed

14 Acquisitions	\$38,188.75
Publications Fund, balance 1960 (\$6,000 appropriated for 1961, not as yet disbursed)	3,653.00
Salary, Executive Secretary	3,300.00
Taxes paid on above salary	<u>192.81</u>
	\$45,334.56
<u>Balance on Hand April 30, 1961</u>	\$ 9,888.88

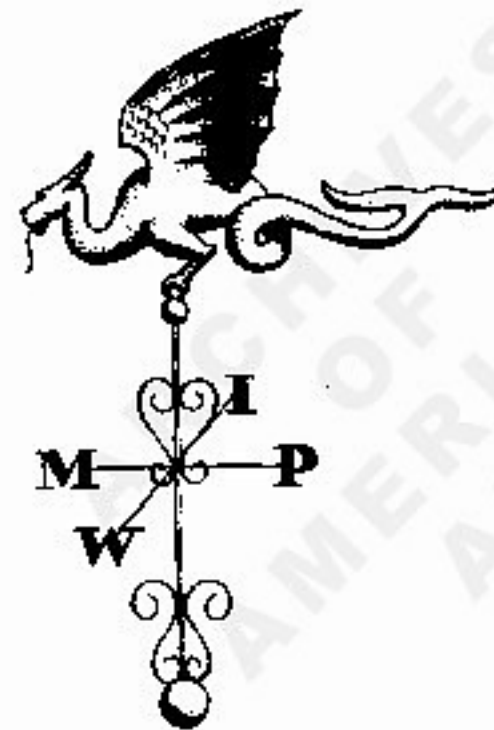
In conclusion, I would like to thank my fellow officers, directors, and the members of our several committees for the time and vision which they have given to our many enterprises. With their help and the support of the whole membership, I think we have made a notable contribution to the progress and welfare of contemporary art in America.

Roy R. Neuberger
President

April 30, 1961

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR



MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWITZ 7-0000

April 27, 1961

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The Edward W. Root Art Center, Hamilton College, is planning a PURCHASE EXHIBITION OF FINE PRINTS to be held from September 17 through October 15, 1961. Approximately \$1000.00 will be spent for the acquisition of contemporary prints by American and Foreign Artists, including young unknown artists, for the college's undergraduate lending library.

We are inviting a number of galleries to participate in this project. I am writing to ask whether you would send us a list of prints, in any medium, priced up to \$75.00, which you would recommend for this exhibition. Our final selections will be made from the lists of prints we receive from the various galleries.

It is our plan to bring together a show of around seventy-five prints for which we would bear all costs of packing, transportation, and insurance.

We should appreciate it if you would indicate, on your list of prints, those which are already framed or those for which you could provide suitable sturdy frames to withstand rental use if selected for exhibition. The reason we would prefer framed prints is that we would like to put the purchases into the lending library for immediate use at the close of the exhibition. Also, the Art Center walls are not equipped to take unframed pictures. However, please do not omit any prints simply because they are not framed.

I might add that in addition to the \$1000.00 to be expended for items from the show, it is of course possible that faculty members and others may also buy. It would be our hope that some of the lower priced prints might encourage undergraduates to begin collecting for themselves.

We do hope that you will participate in this project and we look forward to your early reply.

Sincerely yours,

Joseph S. Trovato
Assistant to the Director

JST/mwh

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DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA, CR 7-4405

May 1, 1961

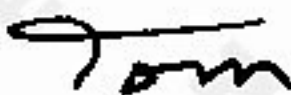
Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

This is a personal note to thank you for a memorable evening. Harold and Marge Margulies wanted a full account and got it. Did your ears burn?

My best as always,

Sincerely yours,



Thomas S. Tibbs
Director

TST/go

April 17, 1961

Mr. Clyde Singer, Assistant Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio

Dear Mr. Singer:

Since all the artists in the gallery have received a large number of awards including doctorates, etc., it is difficult for me to make a specific choice. At the moment I recall that in addition to the two names you mentioned, Stuart Davis received the award for America in the Guggenheim International held not very long ago.

Just as soon as I have a moment during this particularly busy period based on the record attendance for the O'Keeffe exhibition, I shall check our records to ascertain which of the other artists had additional prizes, etc. within the past year - and will send you the list together with suggestions for the exhibition if we have paintings available.

You will hear from me shortly.

Sincerely yours,

BQH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 18, 1961

Rabbi Leonard I. Beerman
258 Denalov Avenue
Los Angeles 49, California

Dear Rabbi Beerman:

Thank you so much for your letter and telegram.

Just as soon as we get over the current rush of visitors to the O'Keeffe exhibition I will send you for consideration the hand-painted Shahn so that you can see it in all its glory and that one or more of your parishioners will be so overwhelmed that they will rush for the first ball pen to affix their signatures to a legal bank check.

In sending works of art on approval all the expenses of shipping and insurance are assumed by the consignee. Thus if you have a policy which includes fine arts I would suggest that you add the Shahn painting at the stipulated price since our policy is what is called "portal to portal", and this refers only to our own portal.

You will hear from me shortly as to the prospective shipping date - awaiting your answer.

My very best regards.

Sincerely yours,

EOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and participant involved. If it cannot be established after a reasonable search whether an artist or participant is living, it can be assumed that the information may be published 60 years after the date of sale.

April 22, 1961

Mr. Walter Amstutz
Who's Who In Graphic Art
Amstutz & Herzig Graphic Press
45 Nusschelerstrasse
Zurich 1, Switzerland

Dear Mr. Amstutz:

We enclose an updated copy of biographical material
on Ben Shahn and hope that you will now be able to
go ahead with the printing.

A copy of this letter is being sent to Mr. Shahn with
the request that he send you a personal photograph.

I am sorry that there has been so much delay in this
matter, but trust that everything is now satisfactory.

Sincerely yours,

Gratia Snider
Secretary

copy to Mr. Shahn

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mr. Joseph C. Slone

page 2

April 24, 1961

in America where - unless they had seen the Armory Show - they could have no contact with most of the material.

In any event I must reiterate that the artists would not like that inference, although they would not object to a show say of paintings before 1920 that would include American and European art without a comparative statement.

I hope you will forgive me for writing about this at length, but being so close with the artists and for so long a period I can speak for them. If you prefer why don't you write to them directly explaining your plan and obtaining personal comments. The number is mighty small, limited to Weber, Knaths, Sheeler and Davis who are still around to argue. On the other hand you know I will be delighted to cooperate with you in every way. Although the Precisionist exhibition removed a good many appropriate pictures, there are others which will fill the gap admirably.

It will be so nice to see you again.

Sincerely yours,

RCH:ga

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April 19, 1961

Mrs. Grace Gabe
1385 Shakespeare Avenue
New York 52, New York

Dear Mrs. Gabe:

I am enclosing a list of the paintings which I should like to purchase from the estate, limiting myself in this instance to the works by American artists.

Because I went to considerable trouble and expense in offering you the service and obtaining valuations on all the foreign items from the most important experts, I hope that you will extend the courtesy to me of not only making the purchase possible now that the estate has been settled, but also giving me the first refusal on the foreign objects in the collection. The latter of course will be to your advantage as my contacts are with major museums or with the most honorable dealers in the field - based of course on my long experience.

As I mentioned before I was very happy to extend my services and those of my friends because of my deep affection for Harry - and I was delighted to do this without the usual charge involved.

I am glad that you have finally resolved your problems and are prepared to adjust yourself to the reality of the situation and are far more relaxed than in the past. My very best regards.

Sincerely yours,

EGH:gs
enclosure

APR
April 18, 1961

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk
Art Collection
Williamsburg, Virginia

Dear Mary:

You are a doll and I certainly appreciate your generosity and consideration in sending the post cards to me. As a matter of fact I felt pretty good as the majority represented paintings that came from this joint.

I still hope that I will get a chance to see you before you leave for Europe. Try to make it if you can. My very best regards.

Sincerely yours,

EGH:gs

MARION KOOGLER McNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 6, TEXAS

April 25, 1961

Dear Edith:

I am delighted to inform you that the Board of Trustees last week approved the purchase of the very important Max Weber, "Conversation", at the net price of \$8000.00.

*deposited by
Miss Gruber* I appreciate so much your making it possible for us to acquire this major painting, and your cooperation, as always, is deeply appreciated. Enclosed please find our check for \$8000.00.

The Georgia O'Keeffe next week will be presented to the Friends of the McNay, our auxiliary organization, and I hope that they will acquire it also for the museum collection.

Cordially,

John Palmer Leeper
John Palmer Leeper
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1961

Mr. Leon F. L. Stark
1701 Pine Street
Philadelphia, Pennsylvania

Dear Mr. Stark:

Evidently the idea we had discussed is of less interest to you than suggested by your initial response. As I am serious about disposing of a good deal of material before we close the gallery for the summer I want to make sure that it will be all right with me to present the plan to someone else, but of course I will not do so until I receive word from you.

Meanwhile may I ask you to do me a great favor? My brother-in-law, Michael Watter, who as you know lives at 1924 Rittenhouse Square in Philadelphia, has a painting in his home that belongs to me and is now prepared to return it. I know of no trucking service that makes door to door delivery and would appreciate your help in the matter. It is possible of course that you might be a generous guy and include this painting in your station wagon with other paintings you may be bringing to New York. This of course would be an ideal arrangement, but in any event it is imperative that I get the painting from Dr. Watter very soon. I am enclosing a pickup order which will have to be presented to him or to his wife any weekday after 1:00 as he suggested. However notice will have to be given and whoever is to pick up the picture will have to telephone at least one day ahead to make sure that someone will be there when the picture is called for. The telephone number is Kingsley 5-4435.

If you have anything exciting to show me I expect to be in town pretty regularly hereafter, but it is always wise to call in advance as you have done in the past. And do let me know about your current attitude toward the plan we had discussed. Best regards.

Sincerely yours,

BH:gs enclosure

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 24, 1959

Mr. George Braziller,
215 Fourth Ave.,
New York 3, N.Y.

Dear George:

Here at last is the list of 16 Shahn color plates I'd like very much to use in our book. I've made it in consultation with Ben Shahn and Edith Halpert.

- 1) Border Illustration for the Haggadah, 1931-32
- 2) Moomy and His Warden, J.B. Molehan, 1932-33
- 3) Contemporary American Sculpture, 1940
- 4) Four Piece Orchestra, 1944
- 5) Italian Landscape, 1944
- 6) Pacific Landscape, 1945
- 7) Spring, 1946
- 8) World's Greatest Comics, 1946
- 9) The Anatomical Man, 1949
- 10) Ave, 1950
- 11) Composition with Clarinet and Tin Horn, 1951
- 12) Age of Anxiety, 1953
- 13) Chicago, 1955
- 14) Third Allegory, 1955
- 15) Conversation, 1958
- 16) Parable, 1958

The Jewish Museum, N.Y.C.

Coll. Ben Shahn

Coll. J. Kaufman +

Coll. S.J. Perelman

Coll. Charles Alan

Museum of Modern Art

Albright Art Gallery, Buffalo

Mrs. Edith Halpert

Mrs. Johnston

Wadsworth Atheneum, Hfd.

Detroit Art Institute

Mr. and Mrs. Joseph Hirshhorn
100 Park Ave.

Dr. Michael Matter - 1924
Riven Road, 54

~~The Jewish Center, Buffalo~~

The Whitney Museum

Museum-Williams-Proctor
Institute, Utica, N.Y.

Most of these, as you'll see, are in New York City and Edith Halpert can give you the correct addresses. I don't know of any decent existing color plates of any of these except one which Abrams has but which he probably won't want to release. And frankly I've never seen a second use of a color plate which turned out well.

Please me if there are questions. I'll have all the black and white photos by Monday.

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May 1, 1961

Rabbi Leonard I. Beerman
258 Denslow Avenue
Los Angeles 49, California

Dear Rabbi Beerman:

I hope you will forgive me for putting you to the trouble of adding the Shahn to your insurance policy, but I did so in good faith as I expected the picture would be returned to me long before this. It had been sent out for a three day exhibition and was to have been returned immediately, but to date has not arrived. Furthermore, we must include it in our Spring Exhibition, but I promise that I shall withhold it from sale during that period, and will keep my promise by shipping it to you when our exhibition closes.

Again I hope that you will forgive me and will find the proposed arrangement satisfactory. Our show opens on May 16th and continues through June 9th. Unless I hear from you to the contrary, it will be shipped at that time, or rather a few days after closing. Many thanks for your forbearance.

Sincerely yours,

EGH:gs

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THIS SIDE OF CARD IS FOR ADDRESS

KEEP
MARYL
BEAUT



Mrs. F. G. Halpert
The Downtown Gallery
32 E. 57th St
NY 22, N.Y.

Mr. and Mrs. Harold R. Dudley

9 Trowbridge Trail, Pittsford, New York

April 27, 1961

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen,

Last week when I visited your gallery there were on display two pictures that I now find myself remembering with special interest. Both of these pictures were in the back room on the main floor: one, on the east wall, was a picture of a matador by Robert Osborn, and the other, on the south wall, was a small oil by Abraham Rattner.

Would you be kind enough to let me know the price of each of these pictures (including crating and shipping costs).

Thank you,

Harold R. Dudley

Harold R. Dudley

Final
Park Synagogue - exh.

April 25, 1961

Miss Bernice Kandel
Bernice Kandel and Associates
3620 Tolland Road
Cleveland 22, Ohio

Dear Miss Kandel:

I have been away so much during the past month that I have not had an opportunity to carry on with my correspondence.

In response to my previous letter I received word from Miss Elaine Fried which answers my question about subject matter, but she also injected the idea that the show would be limited to the work of Jewish artists. Won't you please clarify the matter as this does not correspond with your original communication which mentioned both Jewish and non-Jewish artists. We are very much opposed to any such divisions and I am sure this is an error. In any event there is considerable time before the exhibition and the necessary arrangements can be made. Meanwhile may I suggest that you refer to our list of artists which appears below and suggest the names that you would like to have represented.

Sincerely yours,

EGH:gs

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Robert Rauschenberg: Summer Rental, Number 2 (painting)
Niles Spencer: Ventilators (painting)
(purchase shared by the Museum)
Esteban Vicente: D - 1957 (collage)

These were exhibited as a group during the Museum's New Acquisitions show this spring. They include several major works of great importance by the leading painters and sculptors of our day, and also a number of examples of younger, lesser-known artists. All were selected to meet definite needs of the Museum to round out its collection.

Also purchased since our last annual report, but by the preceding Acquisitions Committee, Mrs. Otto L. Spaeth, Chairman, was the following:

James Wines: Monad, I (sculpture)

Since our founding we have now purchased 56 works of art at a total cost of \$144,497.09. Without this aid, it would have been impossible for the Museum to do justice to the variety and vitality of contemporary American art.

Membership:

The Membership Committee, Mrs. Edward Durell Stone, Chairman, has worked closely with Miss Gertrude Thilly, our Executive Secretary, to keep our enrollment at its present level of 177. During the year 415 letters have been sent to prospective members; 29 new members have joined; 29 old members have been lost through death or non-renewal.

In this vitally important work we have also had the cooperation of many who are not on the committee. I would like to take this opportunity to thank them for their help in bringing us new memberships.

Exhibitions:

"The Theatre Collects American Art" was our fourth Loan Exhibition, organized in collaboration with the Museum by our Exhibitions Committee, Mrs. Otto L. Spaeth, Chairman. Like last year's show devoted to business collections, it was a demonstration of the variety of collecting being done today in a special area and a part of the Friends' program to encourage collecting in all areas.

The private opening was the occasion for our annual party. It was again an evening gala with an orchestra and champagne, the latter generously donated by the Growers of Fine Wines of California. It was held on Sunday evening so that the many lenders from the theatre could attend.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN, D.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LESQUARE, LONDON.



THE LEICESTER GALLERIES.

LEICESTER SQUARE.

LONDON, W.C.2.

NEB/VC

1st May, 1961.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22,
N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of April 25th. It is very interesting to hear about the Ben Shahn exhibition travelling under the sponsorship of the Museum of Modern Art. It should create a great deal of interest in Europe and we are very much looking forward to holding a show in April 1962. I am sure that you will give us a really fine selection as you did last time.

It is rather difficult to give you a current valuation for your little Moore bronze 'Family corner'. Auction room prices have been mad in London recently and a bronze measuring 15" in height fetched £900 in Sotheby's last Wednesday. There have been very few small bronzes on the market in the last two years, but if I had this one from Henry Moore, I should probably ask £400 to £450 for it. You might well add something to this figure, as prices are higher in New York. I am returning the photograph to you.

With kind regards from us all,

Yours very sincerely,

Nicholas Brown

Enclosure.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

New York Council
To Abolish The House Un-American Activities Committee

150 WEST 34TH STREET, ROOM 442, NEW YORK, N.Y. • PE 6-3228

OFFICERS OF NATIONAL COMMITTEE:

AUBREY WILLIAMS, *Chairman*
ROBERT W. KENNY, *Treasurer*
DOROTHY MARSHALL, *Secretary*

OFFICERS OF NEW YORK COUNCIL:

OTTO NATHAN } *Co-Chairmen*
RUSS NIXON }
LEE H. BALL, *Treasurer*
SANDRA ROSENBLUM, *Secretary*

25 April, 1961

Dear Friends:

As you know, our rally to abolish the House Un-American Activities Committee on Friday, April 21, was attended by over 5,000 persons and was an appropriate send-off to Frank Wilkinson and Carl Braden, who will soon begin serving one-year prison sentences for their defense of the First Amendment.

We would like to take this opportunity to thank you for your contribution. Without your aid and cooperation, the rally and the rest of our plans for the abolition movement would have been impossible.

We hope that we can continue to work together in the future to make abolition a reality.

Sincerely,

Sandra Rosenblum

SANDRA ROSENBLUM
Secretary

SR:dm

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Paul Lamb
Attorney and Counsellor at Law
Union Commerce Building
Cleveland 14, Ohio

April 19, 1961

Mrs. Edith Halpert
32 East 51st St.
New York, N. Y.

Dear Edith:

Now that I have retired I have no immediate plans for getting to New York. I wonder if it would be too much of a nuisance for you to get back from the auctioneer the two Constantin Guys which he still has and about which I have heard nothing for a couple of years. I would be only too glad of course to pay the cost of packing and shipping them back to me, as I take it there is no immediate chance of their sale.

I hope you are well and busy. My very best regards.

Sincerely yours,

Paul Lamb

PL:SS

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April 16, 1961

Mr. Richard G. Leahy
Seven Gates Farm
Vineyard Haven, Massachusetts

Dear Mr. Leahy:

I have just received a note regarding the Feininger watercolor entitled YACHT and am giving you the information accordingly.

This painting, dated 1926, was given to Mrs. Feininger by the artist, and as far as she can remember, it has not been exhibited anywhere but in the Willard Gallery. Subsequently Mrs. Feininger presented YACHT to her son Andreas who has just released it for sale.

I trust that this information is satisfactory.

The painting was shipped to you today, and I trust that you will enjoy this addition to your collection. Incidentally we have just received three paintings by Ben Shahn which we are not planning to exhibit until the latter part of May, and which we do not intend to show to anyone before the exhibition. If you and Mrs. Leahy plan to be in the neighborhood won't you please let me know in advance so that I can arrange to give you a special preview of these pictures. It will be so nice to see you again.

Sincerely yours,

EGH:gs

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May 1, 1961

Mr. Lawrence Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

My accountant again called my attention to the enclosed statement and suggested that I write to you about this and make some arrangements toward clearing or reducing the account by a sizable figure very promptly.

I am sure that you must realize how difficult it is for me to operate under the current circumstances when outright cash purchases must be made to replenish our rapidly diminishing inventory. Being neither Knoedler or Wildenstein I am not in a position to carry balances of this "magnitude" in relation to any single client, no matter how fond I am of him.

I would certainly appreciate an immediate check and a monthly check thereafter so that we can clear up the \$23,000 plus before the end of the year. I know you will understand the need for this letter.

My affectionate greetings to you and Barbara.

Sincerely yours,

EOH:gs
enclosure

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F
TANGLEWOOD GALLERY
STOCKBRIDGE, MASS., NEW YORK CITY

May 2, 1961

Dear Mrs. Halpert:

Mrs. Lubell and I look forward to making an appointment with you or your assistant in order to again select some Ben Shahn serigraphs for our summer gallery. As you know, we have carried Ben Shahn's work on consignment from Downtown Gallery for the past three summers, and have sold out every year.

This year, we are pleased that Tanglewood Gallery will have a choice location at the Red Lion Inn, in Stockbridge. We are open from the end of June until Labor Day.

We shall call you at the end of the week, with the hope that we may see you within the next week or two.

Very sincerely,

Aaron H. Esman

Mrs. Aaron H. Esman
4 East 95th St., NYC 28

EGH -

They came in + saw JM.
will call you after 15th,
go

AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

LEROY W. FLINT, Director

Telephone: FRanklin 6-3195

April 25, 1961

*Pl note
to let me
know
Frank*

Miss E. Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Miss Halpert:

A list of the paintings you are loaning us for our "Collectors' Items" show is enclosed. I have noted that we have not received either the Marin etching or the Shahn silkscreen. We wanted you to have this information immediately so that you could check on their location.

We do appreciate your cooperation in making our show a success.

Sincerely,

Mary Beacom

Mary Beacom
Registrar

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 29, 1961

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bob:

At last my much-postponed trip is becoming a reality and the reservations have been made for my flight at 10:00 which, much to my joy, is a through flight to Honolulu where it arrives at 3:25 PM with only one stopover in San Francisco for less than an hour and with no need to transfer baggage, check in and out, etc.

Following your suggestion about hotel reservations, I am asking for help. The New York office of the Halekulani cannot guarantee a cottage until May 6th unless someone cancels a reservation, but will put me up some other place for the two preceding days. This I don't like as it means unpacking, packing, and unpacking again. Perhaps you can use your influence to do better by me so that I will have no change-over but will get set immediately for my much-needed rest.

I cannot tell you how delighted I am with the prospect of seeing you. And so until then -

As ever,

EOH:gs

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stedelijk museum

gemeentemusea amsterdam paulus potterstraat 13 tel. 73 21 66
postbus 5082

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

no. bijlage

Amsterdam, 19th April 1961

Dear Friends,

My wife and I hope to come to New York during the first ten days of May and we are looking forward to seeing you.

We shall try to find a room in the Dorset Hotel, but you may always contact us through I.G.A.S., 111 $\frac{1}{2}$ E 62, tel. templeton 2.83.64., New York, N.Y.

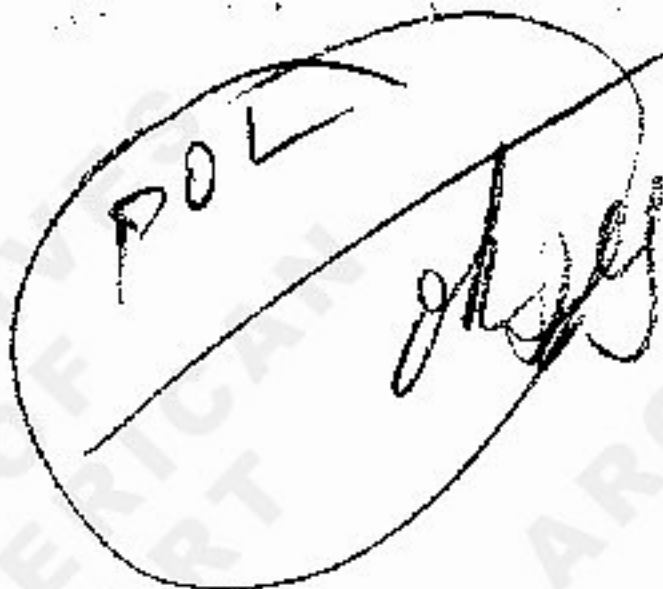
Sincerely yours

Will

W. Sandberg,

Director of the Municipal
Museums of Amsterdam

File



April 25, 1961

Marlborough Fine Art Ltd
39 Old Bond Street
London W1, England

Gentlemen:

Thank you for sending us your very handsome catalogue.

Indeed we should be delighted to remain on your mailing list. Our catalogues will be sent to you in the future as well.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



Office of the Director
School of Fine Arts and Iowa Memorial Union

May 1, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

Following our pleasant telephonic conversation of Friday I am now writing to confirm our agreements as I understood and remember them.

I presented the photographs you sent me to trusted advisors of the faculty of the Department of Art and since we definitely plan a purchase or two (although I must technically say as always that I cannot guarantee this) they ask that we have two paintings to show this summer by the artists Dove, Kuniyoshi, Marin, and Rattner.

They favor presenting the paintings you have recommended by Shahn, O'keeffe, and Spencer, unless you decide to send someother picture by one or more of these three artists.

As I said we need to have the pictures here for hanging June 5.

I am not certain at this moment how much money I can bring together for a purchase or purchases. I would be very hopeful we might now have something by Marin or Rattner, although again I will be guided by my good friends and colleagues in the Art Department.

They advised me to ask you whether you might have watercolors or gouaches by any of the best known artists either for exhibition, or for possible subsequent negotiation and purchase.

I am announcing as one of the featured exhibitions of the Twenty-Third Annual Fine Arts Festival the showing of definitive paintings drawn from the great collection of the Downtown Gallery and paintings purchased from previous art exhibitions held in conjunction with Fine Arts Festivals.

I hope all of this makes sense. I am not quite sure that it does. But you know how to interpret my problems, desires, and purposes, and you know we do the best we

DMFA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

Prior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I enclose a check for \$3,000.00 which completes the full payment on the price of the Kunyoshi purchased recently.

The painting has been returned to us from Boston, and we are pleased to have it showing in a special spot of recent acquisitions along with the Winslow Homer watercolor and an oil by Maurice Prendergast.

Hope to see you in New York before you get away for the summer.

Best personal regards,

Jerry Bywaters

Jerry Bywaters,
Director

April 22, 1961
JB:jjb

TR 9-3334

Ship after Fri. 6/9
to Atlantic Beach

Shipped 6/16/61
Rwy Ex

April 28, 1961

on Enigma - will return
mid-May.

Mr. Arthur R. Freeman
965 Fifth Avenue
New York, New York

Dear Mr. Freeman:

The Stuart Davis painting is being held for you here
at the gallery. Railway Express found your house in
Atlantic Beach closed and were unable to deliver it
there.

Would you kindly let us know when you will be ready
to receive it?

Sincerely yours,

Gretia Snider
Secretary

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from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

EGH -

Mr. Johnson at Budworth
says the Marin & Shahn were
certainly sent with the rest.

He will write Miss Beacom
about it.

gs

5/2

*make
need*

RABBI LEONARD I. BEERMAN

April 24, 1961

Dear Mrs. Gilbert,

The Shahn has been placed
on my insurance policy and I
am now preparing for its arrival.

Every good wish.

Cordially,



Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Rudi Blesh
38 E. 4th St
New York 3



Remember - Only

PREVENT
FOREST



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St.
New York, N.Y.

MUSEUM DES 20. JAHRHUNDERTS
WIEN

I. Minoritenpl.5

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery
32 East 51 Street
New York 22

April 26, 1961

Dear Mrs. Halpert,

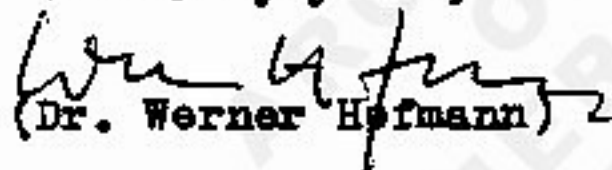
many thanks for your letter of April 8,
which I found ~~soon~~ on my return from
Paris.

The inauguration of the Museum has now
been scheduled for May 1962, provided
that the architect has no further delays
"in petto".

Please let me know the prices of the
paintings in question together with
photographs. If the price-level is
too far beyond my actual possibilities
I should like to ask your collaboration
in obtaining a loan for the opening,
since you probably know many Shahn-
collectors.

With kind regards,

sincerely yours,


(Dr. Werner Hofmann)

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purchaser is living, it can be assumed that the information
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May 2, 1961

Dr. Milton Gardner
 247 South Merrick Avenue
 Merrick, L.I., N.Y.

Dear Dr. Gardner:

Enclosed you will find all the paraphernalia you left at the Gallery when you were in to see us.

After checking your receipts we find that we owe you a credit for a \$50. payment made to us on January 12, 1960 which Lawrence Allen signed for. The adjustment has now been made and your open balance now reads \$2600.

Please accept our apologies for any inconvenience this may have caused you.

Thank you.

Sincerely yours,

Irene Gruber
 Bookkeeper

ig
 enes

May 1, 1961

Mr. William H. Lane
Leominster
Massachusetts

Dear Bill:

I was delighted to hear from you - at last. Did it occur to you that a plane would be more effective than the "immediate future" as a form of transportation to New York? You can't be that busy.

The Marin watercolor was delivered and I am following your request and sending you a bill for the Dove. However the Marin drawings have not as yet reached us, and I am a little worried about the matter as I hope they did not get lost in the mail. Please check and let me know.

I talked with Charles and Masya and they were both delighted with your telephone call. I can assure you there is no more effective therapy for Charles than a chat with you, and I think you were swell to do this and hope that there will be many repeat performances. Did you hear that Bart Hayes presented Charles with a poodle? He is so pleased with the dog and talks about it constantly. This too helps to make life more pleasant for him.

Also I thought you would be pleased to learn that the O'Keeffe show has been a fabulous success in the way of attendance, enthusiasm and sales. The resurgence of interest in our pioneers is most gratifying to this old pioneer, and when you come to New York I can give you an astonishing report of the various exhibitions that are planned including one at Brandeis University which will feature a large exhibition of modern art in America before 1920. Sam Hunter was completely overwhelmed when he saw some of the early paintings during a recent visit at the gallery and wrote me a wildly enthusiastic letter asking for our cooperation in the project. Under separate cover I am sending you a catalogue which I think will be of interest to you. I saw this show when I was in Des

(more)



HOTEL SCHINTGEN

COIN RUE NOTRE-DAME ET RUE CHIMAY

LUXEMBOURG

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EAU CHAUDE ET FROIDE
dans toutes les chambres

RESTAURANT

à prix fixe et à la carte

SALONS pour noce et banquets

Cuisines et Caves renommées

Prix très modérés

Luxembourg, le 15 April 1961

Dear Mrs. Halpert :

Perhaps you remember us from
Cooperstown days where I was librarian. Since 1955 I have been
at the Minnesota Historical Society, St. Paul; you may also
recall that a good number of years ago I purchased from your
gallery a Paul Burlin ("Soft Shell, Hard Shell")
which we still have. We were called unexpectedly to
Europe, and just "happened upon" the exhibit of a Luxembourg
artist of talent. Both my wife and I agree that he
has much to offer and we plan on bringing one of his
paintings back for our small collection. Because of
your interest in modern art, you may want to investigate
his capabilities. His name is LOU THEISEN and he
now has a show at the Galerie Beffa, Rue Monterey,
Luxembourg-Ville. Should you be making a trip to Europe
in the near future, perhaps even a visit here might be worth
your time.

With best regards, Sincerely
James Taylor Dunn

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shocked reply to the president was that I could not include that in my release as I was under the impression that the purpose for setting up their oil interests was to obtain more oil with the intention of gaining great profit. This seemed legitimate and any of the benefits they mentioned were purely incidental. I enclosed a corrected release which they accepted and which was attached to mine concentrating on the artist and the paintings when Fortune decided to publish a feature story with many reproductions in color.

I am telling you this long megilla because it is apropos. If all our "imperialists" withdrew their interests from the many countries in which we are involved and we let them work out their own salvation politically, commercially, educationally, etc., progress might be slowed down considerably unquestionably - so would their hatred toward us. Oh if only the vested interests could be unvested. Well, so much for that.

I had a most interesting letter from Abe Rattner. He is so desperately eager to return to America which he considers his fitting environment and appropriate source for his paintings that it almost broke my heart to read the twelve pages of script. Esther has made it impossible for him to live here because she has given up her home in the city and the home in Long Island, making it necessary for them to stay in a hotel where he cannot work, of course, and where the expenses mount daily with a daily report from her. It is really tragic, but I decided to keep my trap shut and let them solve their own problems. I know that his work is suffering because of all this, but I can't tell him so. He is sufficiently unhappy without any added trimmings.

I won't argue with you via post about art and France. As a matter of fact I had a most extraordinary experience during the past two days when a young Frenchman whose name I can't recall, the former editor of "Aujourd'hui" went overboard about the American artists in this gallery, and is now preparing as he says twenty pages on Dove and ten pages on O'Keeffe just as starters. He accompanied some friends and myself to dinner last night and we had a high old time in discussing art for the people in Russia, in France, and in America. I was delighted that on his own he concurred with my attitude about the French, and completely so, much to the astonishment of the others. If I really get myself sufficiently rested before I get to Newtown I hope to do some writing this summer to get a lot of this stuff off my chest and to prepare myself for a course I intend to give at N.Y.U., pulling out all the stops. What have I got to lose, and maybe what has anyone to gain except a challenge?

Your plans for the summer sound fascinating. I am sure you will have a ball, but I still wish that you were back, as I miss all of you desperately.

I was thrilled to learn that "Native Stone" was bought for publication in England, and have my finger crossed for the film sale of "The New Ambassadors". Just when this fall is it appearing? I can't wait. I suppose I will run into Louis Untermeyer when I get out to Connecticut and so will get a first-hand report of your life in France which seems to have overwhelmed you so completely and so permanently, and don't blame Holly. You see how bitchy I can be when I am tired, and maybe more so because Newtown will never be the same without you all.

In the next letter I will give you a report on the art situation here which I must say is the most gratifying mean song I could have hoped for.

And so off to bed.

Lots of love,

P.S. Write soon - I love getting your letters.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information is by be published 60 years after the date of sale.

amp

April 17, 1961

Mrs. Mary Childs Draper
1 Pierpont Street
Brooklyn 1, New York

Dear Mrs. Draper:

Following is the information you requested on valuations for insurance purposes.

O'Keeffe	WHITE PETUNIA & RED SAGE	\$ 3000.00
O'Keeffe	BROOKLYN BRIDGE	\$ 6500.00

Sincerely yours,

RCH:gs

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See you in three weeks!

Best regards,

Robert Rauschenberg

It was great to see you
and to hear about the
exhibition in the apartment
the kitchen was tremendously
in organizing this show!
Thank you for the
information to the
curators in Berlin, and since
he was looking for the
very best of the
the show was in
excellent.

Shahn

April 29, 1961

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Mr. L. F. Smith
Marcel Breuer and Associates
201 East 57th Street
New York 22, New York

Dear Mr. Smith:

Thank you for sending me the material in connection with St. Johns Abbey Church.

I have an appointment with Ben Shahn early in the week, and either he or I will get in touch with you if there are any questions.

Sincerely yours,

ROH:go

הנהלת ההסתדרות הציונית • the executive of the ZIONIST ORGANISATION



בית הנכות הלאומי בצלאל
The BEZALEL NATIONAL MUSEUM

טלפון: 5652 • ירושלים • ISRAEL • ת.ד. 398 • פ.ד. 398

April 27, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Hello:

Enjoyed seeing you again and having a chance
to chat with you. Again, thanks for sending
that note to St. Louis. Some day I am sure,
things will work out favorably for the museum
there. You are probably right; a couple of
dancing girls would be better than a soft
sell.

Fondly,

KK:ab

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 1, 1961

Mrs. Elizabeth Noyes
316 East 66th Street
New York 21, New York

Dear Elizabeth:

Enclosed you will find the appraisals you requested.

Because of our philosophy to maintain a price level which will not eliminate the smaller museums and the medium-budget collectors, you will note that only a few of the items have higher insurance valuations than those supplied in 1960. The exceptions are artists whose inventories during the past year have been reduced without any possible replacements. However you may use your own judgment as you are more familiar with the outside market than I am with no time to visit exhibitions and to know what other dealers are charging for the same artists if and when they can purchase their works.

It was nice seeing you, and I hope you will drop in again when I return from my vacation.

Sincerely yours,

EGH:gs
enclosure

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*Good
stock - James*

April 24, 1961

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

The pictures you selected will be picked up tomorrow and shipped to you. Meanwhile the consignment is enclosed together with the receipt for signature.

You will note that we have been obliged to reduce the commission on Weber and Shahn to 10% as the artists will not agree to any reduction in their price under any circumstances. The Dove and the Marin estates are more generous and we will abide by the 15% figure as usual. What I would suggest is that you increase the prices on the others as all our other consignees are doing. The prints keep changing price so frequently as the editions are reduced that it is perfectly legitimate to add at least 10% to the immediate figure. ⁴¹

I am sending you a receipt for the balance of the Zajac we have in stock with the amended prices. Why don't we keep them the balance of the season and send them back to you in June? I will get in touch with you about next year's plans as soon as I get myself organized.

It was good to see you and I hope you found your trip successful. Come soon again.

My best regards to Mitsi and the boys.

Sincerely yours,

EGH:gs
enclosures

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April 25, 1961

Mr. Malcolm E. Lain, Director
St. Paul Gallery and School of Art
476 Summit Avenue
St. Paul 2, Minnesota

Dear Mr. Lain:

Thank you so much for sending me the catalogue of your current exhibition which seems most interesting.

Just as an aside, while I was studying the catalogue I noticed that a large percentage of the galleries were represented with loans in this exhibition, and the absence of The Downtown Gallery seemed rather unusual to me.

Please believe me when I say that this is not in the form of a complaint. It is just an expression of curiosity.

I hope you will continue sending us your catalogues. We are always very much interested in knowing what is being presented throughout the country. I hope that when you are next in town you will come in to say hello.

Sincerely yours,

EDH:gs

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May 2, 1961

Mrs. Philip Losinski, Librarian
New Haven Jewish Community Center
1156 Chapel Street
New Haven, Connecticut

Dear Mrs. Losinski:

This is to acknowledge receipt of the drawings and prints by Ben Shahn.

As you probably know the glass on MINE BUILDING was broken and obviously removed at your end. The cost for replacing this glass will be \$3.25.

Also THE MASK priced at \$125.00 (unframed) has a bad scratch diagonally across the lower section. This cannot be repaired. Thus I would suggest that you put in a claim to your insurance company for the following: glass replacement - \$3.25, THE MASK damaged - \$93.75. The print will be delivered to the insurance company as it is now unsalable.

I was rather surprised that no sales had been effected. As you must realize and as I mentioned originally, the work involved in assembling and recording an exhibition of this kind is very costly for the gallery. This may explain why we were so reluctant and why we have now established a firm policy of eliminating consignments to any organizations other than a museum or professional gallery.

Sincerely yours,

EOH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 18, 1961

- 2 -

If there is any further data that you may need,
please let us hear from you.

Sincerely,

BCH/ig

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 25, 1961

Mrs. Stephen Stone
180 Elgin Street
Newton Centre 99, Massachusetts

Dear Sybil:

I am sorry to have waited so long in answering your letter, but I had hoped that you would be in long before this.

I was very distressed to learn of the two illnesses and sincerely hope that both your father and Steve's mother are recovering. Do let me know how they are and how you are bearing up under the circumstances. Meanwhile please accept my deepest sympathy and best wishes for their joint and quick recovery.

I hope to see you very soon. Until then my very fond regards to you and Steve.

Sincerely yours,

RH:gs

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Page Two.

With all cordial regards,

Sincerely yours,



Director

HOW: cgs

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and ask how you went about it.

I have just bought an old house and eight acres, and if it wouldn't be any trouble, I'd appreciate it if you would let me know whom you called in and what they did.

Thank you

Susan Paine

April 18, 1961

Mr. Phil Kaplan
299 West 12th Street
New York, New York

Dear Mr. Kaplan:

Several weeks have passed since our telephone conversation, and I have been expecting during this entire period the check for \$77.25 which you had promised to send me.

As you agreed during our conversation we have been very patient in relation to the account, and I hope therefore that you will favor us with an immediate reply enclosing the payment.

As you know we are agents for the artists and have the responsibility in connection with payments due them. I am sure you will appreciate the fact and will cooperate.

Sincerely yours,

EGH:gs

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert

32 East 51 Street, New York 22, N. Y.

April 28, 1961

Mr. Sam Hunter, Director
Rene Art Museum
Bancroft University
Waltham 54, Mass.

Dear Mr. Hunter:

Mrs. Halpert asked me to list the insurance valuation of the following paintings, which she is giving to the Museum as a gift.

013 FOUR MADAME, c.1900 Pierre Roy \$1200.

011 MAN RAY IN INTERIOR,
c.1914 Samuel Halpert \$1000.

Will you please sign the duplicate copy and return to us.

Thank you.

Sam Hunter
Director, Rene Art Museum
is

Sincerely yours,

Irene Gruber
Irene Gruber
Bookkeeper

HAROLD MARGULIES, M. D.
LAWRENCE F. STAPLES, M. D.
800 DES MOINES BLDG.
DES MOINES 9, IOWA

April 28, 1961

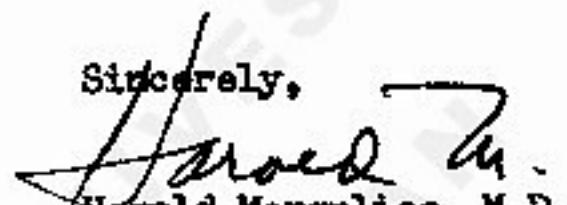
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I assume by now you have had a report of your examination and I hope that all was well. It does seem a shame to have to be examining your head after you have used it so effectively for so many years.

I also hope that the Shahn arrived in good shape and that it was there in plenty time for whatever need you may have had for it. After my return to Des Moines I found that I had been elected a trustee of our Art Center which pleased me very much because I feel strongly inclined toward investing a fair amount of time in this general area. I think I may have inherited a few problems but there wouldn't be any fun without them. I shall look forward to hearing from you.

Sincerely,


Harold Margulies, M.D.

HM/ma

Not to publishing information regarding sales transactions, and others are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

May 2, 1961

Mr. Hermann Warner Williams, Jr.
Director and Secretary
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

I cannot tell you how disappointed I am that I will not be back from my trip to Honolulu on Sunday, May 14th. I am leaving New York on the 9th and plan to return on the 15th or 16th. Just my luck!

Perhaps you have plans for a later date as well. I am not leaving for Connecticut until June 30th for my two months vacation. How about it?

Best regards.

Sincerely yours,

EOH:gs

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April 29, 1961

Miss Audrey Oaks
Box 522A #2
East Main Street Road
Batavia, New York

Dear Miss Oaks:

I am very sorry indeed to have disappointed you, but it has been most difficult to find an appropriate assortment for you within the price category suggested. But now that I have ascertained that the objects will be placed in show cases the matter will be somewhat simplified as we can send a group of original prints that are not framed for the purpose.

Needless to say there is very little in the way of original drawings or paintings in the price category.

Enclosed you will find a tentative list for your consideration. The elimination of all abstract material makes it rather difficult, but I have done my best. It is regrettable that you cannot make your own choice under the circumstances since you know exactly what would be appropriate, but I hope that my suggestions will be satisfactory.

Sincerely yours,

EGH:gs
enclosure

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Cutter House
Smith College
Northampton, Mass.
April 17, 1961

Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Sirs:

I am doing research on Ben Shahn for which
it is necessary that I see his works in the
original. I am planning a trip to New York
on Monday, April 24, for this purpose.

I would appreciate being able to see any of the
artist's drawings or paintings which you
have. I shall be in on Monday or on Tuesday,
April 25, and I hope it will not inconvenience
you to help me.

Sincerely yours,
Susan Komroff
Susan Komroff

Minsky

April 15, 1961

Dear Edith,

I sold one more Ben Shahn silkscreen, SONG OF DEGREES. Would you please ^{have} one copy of this print sent to us. A full report on the Ben Shahn show will soon follow.

My Best,

Ben

While we have been involved in the local art scene, we miss what has been going on in New York. When we read about the shows you have, and the shows at the other galleries as well as the museums, our mouths water. I have especially been interested in the controversy over John Edwin Canaday. John and I went to high school together in San Antonio many years ago. While we were very close friends at that time, we have not been in touch since then. What do you think of him and his articles on art?

It was a great pleasure to have heard from you, and I certainly hope something brings us together in the very near future. We both miss you two greatly and are hoping our paths will soon cross. Many thanks for your note and your interest. Write us again soon.

Best regards,

Burr

RDS:fls

April 25, 1961

Mr. Nicholas E. Brown
The Leicester Galleries
Leicester Square
London, W.C. 2, England

Dear Mr. Brown:

I have just received word from Dr. Sandberg who is arriving in New York within the next two weeks. At that time I will have a complete list of the Ben Shahn exhibition which will travel under the sponsorship of the Museum of Modern Art.

Since the selection is inclusive and retrospective in nature this will in no way affect the exhibition which you and I were planning for next spring. While Shahn is concentrating on his series of paintings relating to Bikini he will not release the drawings, but since we have just fixed the date for this special exhibition as of October, 1961 at this gallery we certainly will have a good many drawings from that group available for you as well as many others which he will have occasion to complete before March of 1962. Thus you can be assured of an excellent selection comprising largely his latest examples in the graphic field as well as some watercolors which I hope he will execute before then.

I decided to release one of my four sculptures by Henry Moore and would very much like to obtain from you the current value of the bronze entitled FAMILY CORNER 1958 which I purchased from you in August of 1958. I shall be grateful for the information.

With best regards, I am

Sincerely yours,

RMH:gc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Mel C. Carney

4/26/61

Asst. Vice Pres.

The First National Bank of Chicago

Chicago, Ill.

Int. Rather

47/01 Seashore Fantasy \$2800.

54/03 Old Shoe Arrangement^{#4} 2800.

Would like a photograph or two
sent any time we have any early Rattlers
with strong yellows

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 1, 1961

File app
pol
cust
Mr. Bryant W. Langston
307 S. Stockton Avenue
Wenonah, New Jersey

Dear Mr. Langston:

I have your letter and following is the valuation you requested.

Bernard Karfiol	THE YELLOW SLIP	\$ 500.00
-----------------	-----------------	-----------

Sincerely yours,

EGH:go

Handwritten signature

May 2, 1961

Mr. R. Harvard Arnason
Vice President for Art Administration
The Guggenheim Museum
1071 Fifth Avenue
New York, New York

Dear Mr. Arnason:

In response to your request I am listing below
what in my estimation is the current market value
of the painting by Stuart Davis.

GLICHE 1955 56 x 42" \$ 13,500.00

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mr. Warren M. Robbins

page 2

April 21, 1961

man exhibition sponsored by the Ford Foundation. This opened at the Brooklyn Museum several months ago and the press was most enthusiastic. The show is traveling to various parts of the country. He is represented with examples of his work in many of the major museums. As a matter of fact he had his first exhibition at the Downtown Gallery in 1941 and all sixty paintings representing the series "The Migration of the Negro from the South to the North" were sold the first week of the exhibition. Both the Museum of Modern Art and the Phillips Gallery wanted to purchase the entire series and we finally solved the problem by selling thirty to each of the two institutions. This success has continued consistently, and if you wish I can ask his current dealer - Charles Alan - to send you biographical notes and complete data.

Sometime in the past the State Department was sending him to Africa as a good will ambassador, but it was during the period when many of these plans were canceled. Meanwhile I am sending you a catalogue issued by the American Federation of Arts which incorporates considerable data, and am enclosing a self-addressed envelope in the hope that you will have time to fill in the card indicating the name of the person to whom he can address his request. I am sure Jake Lawrence will be a great credit to the U.S.A., both as a painter and as an ambassador of good will.

And do come in when you are next in New York. My very best regards.

Sincerely yours,

ROH:gs
enclosure

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May 1, 1961

Mr. Sam Cantey, III
1220 Washington Terrace
Fort Worth, Texas

Dear Sam:

It was so nice to hear your voice again despite the fact that it was courtesy of Mr. Bell.

I communicated with the Museum of Modern Art and everything is set up, so please relax. Incidentally will you change the valuation on the Kuniyoshi to \$ 3000.00, and I would suggest that you do that on your own policy as well when the picture comes back from abroad.

I am off on Thursday (God willing) for Honolulu and really anticipate a slow Oriental tempo after the most active season in my experience. The current O'Keeffe show is a real killer, with a record attendance and record sales. Incidentally you had better get a sugar daddy quick while we have some of her work still available. After reading about your local gentry and their bank accounts (in The New Yorker) I am amazed that you don't have a ten million dollar purchase fund per annum. Hang out a banner in red white and blue with the slogan "Oil Wells and Oil Paintings". The poor collectors can supply watercolors and drawings.

And so with best regards,

Sincerely yours,

EDH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ABCO VAN LINES, INC.
AGENT - NORTH AMERICAN VAN LINES, INC.
537 North 33d Street
Louisville 12, Kentucky

XXXXXXXXXXXXXXXXXXXX 6-5777

April 17, 1961

Mr John Dillehay,
The Junior Art Gallery, Inc.,
301 Library Place,
Louisville 3, Kentucky

Dear Mr Dillehay:

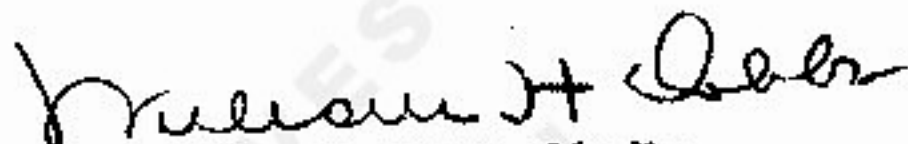
In reply to your letter of April 13th regarding the damaged picture frame,
we are unable to assume any liability for this damage.

My record shows that we packed these pictures in your own crates, utilizing
your own packing material. Our packing service was the best consistent with
the material at hand. Of course if the pictures had traveled previously in
these containers then there was no reason why they should not travel safely
in them again, provided however they were properly handled in transit.

In this respect I suggest that you present your claim to the carrier that
delivered the items. It appears that the damage is probably the result of
rough handling enroute to New York City.

Very truly yours,

Abco Van Lines, Inc.,


William H. Dobbs, Ofc Mgr

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

File
THE BALTIMORE MUSEUM OF ART

**WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7658**

21 April 1961

pp under
Mrs. Edith B. Halpert
Downtown Gallery
32 East 51st Street
New York 16, N.Y.

Dear Mrs. Halpert:

I am truly sorry to have made the mistake about the price of the Marin watercolor. It was absolutely unintentional. And we will be glad to take this charming work at \$1500. Upon receipt of your bill in that amount and the arrival of the painting, we shall send you our check.

With our most cordial thanks and every wish of seeing you soon.

Sincerely,

Adelyn D. Breeskin

Adelyn D. Breeskin
Director

ADE:ea

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If this correct
Yes - JH

April 18, 1961

Mr. William E. Story
Ball State Teachers College
Muncie, Indiana

Dear Mr. Story:

Much to my chagrin I find that the invoice you requested had not been mailed to you. This is now enclosed, with the understanding that there will be a balance of \$465.00 paid through another fund, representing the price of \$850.00 less 10%.

I am very pleased that you acquired this very important drawing, the latest example produced by Weber in this medium.

Sincerely yours,

EOH:gs
enclosure

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April 19, 1961

Mr. Charles Alan
The Alan Gallery
766 Madison Avenue
New York, New York

Dear Charles:

Thank you for your very nice letter. I certainly appreciate your comments in the last paragraph. This pulled up my morale considerably.

As I mentioned before when two lawyers, accountants, or whatever get together they manage to arrive at a complete negation. As you recall we discussed this between us and I had agreed (I am sure Fred Baum pointed out this fact) that the merger would be subject to the control passing into your hands immediately upon my death or when and if I should decide to retire completely. However there was no suggestion in our conversation that I would turn over the control immediately and act as your employee. We have worked together very satisfactorily and I was sure that you and I could do so once again and neither of us would battle about a location, rent, salaries, general expenses, and artists to be shown. However, Fred Baum seems to think that Bernhardt considers this a closed case, and I deeply regret it. Incidentally it might please you to learn that O'Keeffe inadvertently overheard my conversation with Fred the other day and agreed that you would be the ideal person to carry on with me or without.

If you know of anyone who would like to come in as an employee - on a trial basis - I would appreciate any suggestion as I am really eager to get someone to help me. Meanwhile I hope that we get to see each other occasionally and perhaps we can think up some other plan. And so best regards.

Sincerely yours,

ROH:ga

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 29, 1961

Mr. John Marin, Jr.
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin,

In collaboration with the William Rockhill Nelson Gallery of Art in Kansas City, we are organizing an exhibition of original sketchbooks by distinguished artists to be shown in New York at my gallery from January 3 to February 3, 1962, and in Kansas City from February 12 to March 11. Katharine Kuh, who selected our very successful Turner watercolor exhibition of last November will also be responsible for this show and for its accompanying illustrated catalogue.

From museums and private collections in both this country and Europe, we are assured a most remarkable group of sketchbooks by such diverse artists as Corot, Ensor, Cole, Matisse, Gauguin, Beckmann, Maillol and Delacroix. We also plan to include a few late 18th Century artists and numerous out-standing figures of the present century.

I am writing to ask whether you will lend the three sketchbooks by John Marin which Mrs. Kuh selected a few days ago. Naturally all expenses in connection with packing, shipping and insuring will be paid by the gallery.

We all hope that your answer will be affirmative, and we will be most grateful for your cooperation.

With my best regards,

Cordially yours,

Otto N. Gerson

ONG:JW
Enclosures

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April 24, 1961

Mr. Robert Straus
53 Briar Hollow Lane
Houston, Texas

Dear Robert:

While I have thought of you and Carol very frequently I continuously hoped that you would pop in and did not write sooner.

Naturally I am very curious about you and wonder why you have not called for so very very long a period. Have I done something to offend you? This seems incredible as I have always been so very fond of you and Carol.

Won't you please drop me a note and let me know how you all are, and when I may expect to see you? Honestly I miss you very much.

Fond regards.

Sincerely yours,

BCH:gs

DETROIT MEMORIAL HOSPITAL

1420 ST. ANTOINE STREET • DETROIT 24, MICHIGAN • WOODWARD 1-4461

DEPARTMENT OF RADIOLOGY
James E. Lofstrom, M. D.

April 19, 1961

Mrs. Edith G. Halpert
Downtown Gallery
22 East 51st Street
New York, 22, New York

Dear Mrs. Halpert:

Enclosed is check which I believe takes care of the balance of our account. I appreciate your carrying me for this period of time. As you know I have been laid up and am still in the hospital, however, I plan to be home this weekend.

I wonder if in your spare time you might be able to give me any of the background history of the pictures that I have. I want to start catalogueing them while I am home recuperating and would like to have as much information about them as possible. I hope all is well with you and it won't be too long before we will be able to visit with you again.

With best regards,

Sincerely yours,

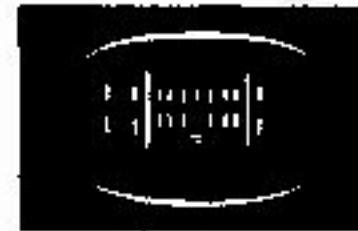
James E. Lofstrom, M.D.
James E. Lofstrom, M. D.

jel. rdp

Pk 50 Ed

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Marlborough



Marlborough Fine Art Ltd 39 Old Bond Street London W1 Hyde Park 6191-6

Directors FKLloyd H.Lloyd
H.R.Fischer DR Somerset
Secretary JH Forester
Cables Bondarts London
Bankers Lloyds 39 Old Bond Street
London W1

Not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

We notice from the International Directory of
Arts that you are collecting modern paintings, and we
would like to draw your attention to our gallery
which specialises in fine 19th Century Masters, French
Impressionists and works by the following 20th Century
Masters:

Bonnard
Braque
Dérain
De Stael
Dubuffet
Dufy
Max Ernst
Sam Francis
Juan Gris
Kandinsky

Klee
Kline
Kokoschka
Leger
Marquet
Picasso
Rothko
Signac
Tapiés
Utrillo
Vlaminck

We are also agents for the following artists:

Armitage
Chadwick
Henry Moore

Bacon
Kokoschka
Pasmore
Rebeyrolle
Sutherland

Estate of Jackson Pollock

We take this opportunity to enclose a catalogue
of our present Drawings and Sculpture Exhibition, and
if you should be interested in receiving our future
catalogues, would you please let us know.

April 24, 1961

Mr. Rudi Blesh
38 East 4th Street
New York, New York

Dear Mr. Blesh:

The painting you refer to entitled SAND, SAIL AND SKY
(by Arthur B. Dove) belongs to the Duncan Phillips col-
lection.

FOREST by Tseng Yu-Ho is in our possession and is to be
credited to The Downtown Gallery.

This is in reply to your card of the 18th. Best regards.

Sincerely yours,

EOH:gs

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 18, 1961

Mr. Irving Brown
1500 Carroll Street
Brooklyn 13, New York

Dear Mr. Brown:

Forgive me for being so dilatory in supplying the information you requested, but the activities in the gallery have been so very hectic that I have not had an opportunity to attend to this before.

The appraisal you requested is now enclosed. Thank you for your patience - and very best regards.

Sincerely yours,

RGH:gs
enclosure

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May 1, 1961

Mr. Norman A. Geske, Director
University Art Galleries
University of Nebraska
Lincoln, Nebraska

Dear Mr. Geske:

The three Isami Doi paintings were returned to our gallery today.

SUTRA - INTONATION was seriously damaged along the left side of the picture, with paint missing, and will have to be restored. We will have our restorer look at the picture at the earliest time possible.

Yours truly,

Rufus L. Foshee, Jr.

RLF:gs

April 21, 1961

Mr. Bruce St. John, Director
The Wilmington Society of the Fine
Arts
Delaware Art Center
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Mr. St. John:

Mrs. Halpert has asked me to write you that the Washington Post's art critic is Mr. Frank Getlein. We have no residence address for him in Washington, but he could certainly be reached at the Post.

Otherwise we have been addressing him at 713 Spruce Brook Road, Berlin, Connecticut.

Sincerely yours,

Gratia Snider
Secretary

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BORIS MIRSKI GALLERY
166 NEWBURY ST., BOSTON



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

May 1, 1961

Dr. Werner Hofmann
Museum des 20 Jahrhunderts
I. Minoritenpl. 5
Vienna, Austria

Dear Dr. Hofmann:

Your letter reached me just as I was about to set off for a trip. However, since there is sufficient time to attend to this matter, you will hear from me immediately upon my return - in about two weeks. This is in relation to the Shahn paintings.

Sincerely yours,

EOH:ga

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frederick Bean

page 2

April 19, 1961

look at it anyway to straighten out the other matter relating to the paintings I wish to remove from the Downtown Gallery for inclusion in the overall collection which I wish to donate to an institution or several. Do let me know.

Gratefully yours,

EOH:gs
enclosure

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THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER 2301 KENTMERE PARKWAY WILMINGTON 6, DELAWARE

OFFICERS

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EDUCATIONAL DIRECTOR

TELEPHONE OL 5-6288

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April 19, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

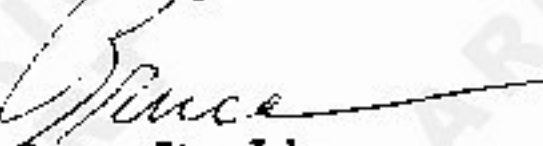
Your party for Georgia O'Keeffe was delightful and I am very glad that I was "invited."

Unfortunately, the women's organization that was to purchase the drawings as a gift to us being singularly unable to say "Yes" about anything, I have, therefore, regretfully sent the four Weber drawings and the one Preston Dickinson back to you by Railway Express today.

By the way, I met the new Washington Post Art Critic at your party and thought I had written down his name, but apparently did not. Could you send me his name and Washington address, as he asked me to notify him of our fall schedule?

Again, thank you for everything and my very best wishes, as always.

Sincerely,


Bruce St. John
Director

BStJ:rb

April 17, 1961

Mr. Peter Pollack
50 West 67th Street
New York, New York

Dear Pete:

At a party recently held in the home of Alan Emil I met a character by the name of Marnel Seff who told me he had quite a bit of material on Stieglitz and his artists. Naturally I suggested that he send it on to the Archives of American Art and mentioned that you would get in touch with him regarding the matter.

On the other hand you know that O'Keeffe gave all her material to Yale and perhaps it would be better to have this additional data sent on to New Haven instead. However Seff looked like somebody who might contribute to the Archives and I therefore made the recommendation I did.

His telephone number at home is LE 5-7334 and at his office EL 5-6544. His home address is 120 East End Avenue.

See what you can do about getting some real dough out of this guy. He looked awfully rich to me. And so cheerio.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

F. Fine Arts

FELRATH HINES
347 WEST 145th STREET
NEW YORK 31, N. Y.
AU 1-7787
X

Conservation of Paintings

24 April 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The following is an outline of suggested treatment for the large O'Keefe painting that we examined at Mr. Workman's apartment:

The surface of this painting is marred by the outline of the stretcher bars upon which the canvas is stretched. These marks usually respond to treatment but I cannot guarantee a perfect surface.

There would be lining with interleave of Tosa tissue; the treatment of surface irregularities; new expansion bolt stretcher; varnishing.

Estimated cost of above \$ 750.00

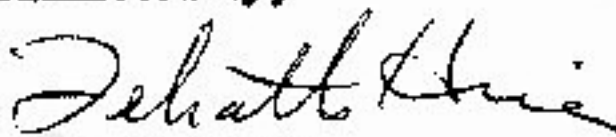
Treatment of surface irregularities; new stretcher with aluminum mesh under painting; varnishing.

Estimated cost of above \$ 250.00

Treatment of surface; re-stretching over solid mount; and varnishing.

Estimated cost of above \$250.00

Submitted by,



Felrath Hines

FH/mh

Not to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Galleries Perreau - Saussine

ORIGINAL WORKS OF ART
8609 Sunset Blvd.
7988 Santa Monica Boulevard
Los Angeles 46, California

RICHARD MILES, Director

Telephone OL 29508
GR 6610 4-8-59

4-27-61

Dear Mrs. Halpert-

As a long time admirer of Georgia O'Keeffe,
I would like to know of the chances for offering her
a show in Los Angeles, whether of old or new
paintings.

I have no idea whether such a show
would sell well or not; nonetheless, I would
be interested in your terms, with the knowledge that
I could give Mrs. O'Keeffe a show as good as any
on the West Coast and, in my opinion, long overdue.

If you are uneasy about starting such a
thing, perhaps you would be kind enough to forward
my letter to the artist herself, for further thrashing
out.

Warmest regards,

Richard Miles

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Publications:

The Publications Committee, B. H. Friedman, Chairman, spent \$3,653 on two projects. One was a partial subsidy of the catalogue of the Museum's Annual Exhibition of Sculpture and Drawings, 1960, which made possible a larger format, a handsomer design and many more illustrations than in past catalogues of this series. The other project was the making of 11 color plates of works bought by the Friends for the Museum; these plates will be used in an impressive catalogue of the Museum's collection, to be published next fall, and will be available thereafter to publishers of art magazines, books, etc. where they should give valuable publicity to the Friends' acquisitions. These undertakings accounted for the Committee's initial budget of \$5,000, established a little over a year ago.

At a meeting of the Board of Directors on March 7, 1961, \$6,000 was allocated to the Publications Committee to permit it to continue and to expand its work. A new project which the Committee hopes to undertake is the publication of an annual illustrated review devoted to the activities of the Museum and the Friends. This would be circulated widely to cultural institutions, both in this country and abroad, and should be extremely useful in spreading knowledge of our joint labors in behalf of American art. The Committee also plans to continue its past program of assisting the Museum with color plates and with the catalogues of the Friends' Loan Exhibition and the Annual Exhibition.

Benefit: "An American Way"

Organized by a special committee, Mrs. Edward Durell Stone, Chairman, this benefit for the Friends added \$4,385 to our acquisitions fund for the purchase of works by living American artists. It was held on April 25 in the building at 7 East 67th Street housing Edward Durell Stone's new architectural offices, and comprised an exhibition of paintings presented by the Friends to the Museum, a tour of the building, showing some of Mr. Stone's latest work, and a fashion show of Bonnie Cashin's clothes modeled by well-known personalities. Champagne was served, donated by the Four Seasons' Restaurant, through the generosity of one of our members, Jerome Brody, President of Restaurant Associates. At a meeting of the Board of Directors, March 7, 1961, it was resolved that the warmest thanks of the Board be expressed to Mrs. Stone for her work in behalf of the Friends.

Museum Services to Members:

The Museum continues to offer members of the Friends the privilege of borrowing works from its permanent collection to hang in their homes and the right to attend its special Viewings of works submitted by young and lesser-known artists. I am happy to say that more of our members than in the past have availed themselves of these unique opportunities, while even greater numbers have taken advantage of the Museum's invitation to its private openings and the special discount on publications at the Sales Desk.

April 17, 1961

Mr. Allen T. Schoener, Curator
The Contemporary Arts Center
Eden Park
Cincinnati 6, Ohio *W. W. W.*

Dear Mr. Schoener:

Thank you for your letter. I certainly appreciate your cooperation in the matter and will follow through as you suggest.

The bill will be sent to Mr. Wulsin for \$65.00 as you suggested.

Since we are merely agents for the artists we have a responsibility to them and I repeat my appreciation for your cooperation.

Sincerely yours,

EDH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MANN AND BROWN

CERTIFIED PUBLIC ACCOUNTANTS

65 EAST 55TH STREET NEW YORK 22, N. Y. PLaza 1-2442

EDWIN S. BROWN
IVIN MANN

May 2, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

We are the financial representatives of Mr. Jose Quintero, 30 Fifth Avenue, New York, New York. Mr. Quintero is now out of the country, but before he left he notified us that some paintings were missing from his apartment. They include a work by Ben Shahn and Marc Chagall. We are told that one or both of these paintings were acquired from your galleries. In order that we may assist the police in completing their report of these missing paintings, we must have an accurate description either by name or subject matter of these works. In addition, we must know what the original purchase price was and the current estimated value.

If you can furnish us with the above information, we shall be most appreciative. Needless to say that time is an important factor here. Could you do it as soon as possible? Thank you for your kind cooperation.

Sincerely,

Ivin Mann

Pattern Variations, 1953

IM:RH

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April 21, 1961

Mr. Warren M. Robbins
The Advisory Commission on Educational
Exchange
Department of State
Washington, D. C.

Dear Mr. Robbins:

Forgive me for returning the Reuter material so uncereemoniously.

Not only have I been ill, but the activities in the gallery during the past month have been truly extraordinary, plus the fact that an O'Keeffe exhibition draws a record breaking audience which makes impossible any normal functioning. As a matter of fact I am dictating this letter in my apartment with the aid of my ediphone past midnight.

All this sad tale is presented in the hope that the package has reached you. I am sorry also that Mrs. Reuter construed my inability to see her at two hours notice as lack of interest in her husband's work. I was really and truly dashing off within the next half hour or so after her call to the East Side Terminal to make the plane for Urbana, Illinois where I was to give a talk. In any event I am pleased that a show of Reuter's work will be held, and although the space and the presentation is not ideal in our present terms, Wayne's reputation as a dealer is of such high standing that it will overcome these superficial deficiencies. I hope to see the exhibition and am looking forward to an announcement. I also look forward to a visit from you as I presume you will be in town for the opening.

It is too bad that Mr. Hoessein missed the opportunity of meeting you, but his host in New York gave me very short notice and the only place where I actually succeeded was in Honolulu where Tseng Yu-Ho undertook to take charge and she had about two weeks notice.

Before I sign off I should like to ask whether you could direct me to the proper official in Washington, now that so many changes have taken place, who would be interested in what I consider a wonderful project. I don't want to bother you with the details, but one of our most brilliant younger artists has expressed his desire to visit Africa, specifically the more recently liberated countries such as Nigeria and others, with the idea of doing a series of paintings. Jacob Lawrence is a Negro who has been recently honored with a one-

(more)

April 17, 1961

Dr. Earl E. Harper
School of Fine Arts and Iowa
Memorial Union
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

Much to my chagrin I discovered that our previous correspondence had been mislaid inadvertently. However, since the exhibition is scheduled for June 12th to August 9th, I suppose there is sufficient time to carry on our original plan. Thus I am now enclosing some photographs as suggestions. If you would like to see some others I should be delighted to send them on to you.

Meanwhile I have been making inquiries regarding a painting by Utrillo and within the next week or ten days hope to have a photograph of a very exciting one for your consideration at a figure far below the record and the current market. Meanwhile I hope to hear from you.

My very best regards.

Sincerely yours,

EGH:gs
enclosures

due to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

April 18, 1961

Mr. George Alford
Production Department
Union of American Hebrew Congregations
838 Fifth Avenue
New York 21, New York

Dear Mr. Alford:

I am very much embarrassed as you must be with our prolonged correspondence, to say nothing of the several telephone conversations, all concerned with the \$54 debit - dating back to September, 1959.

At this point not only the accountant but I too feel that there is no other recourse than to demand the return of the Ben Shahn serigraph entitled CREATION. Will you please let me know when we may send for this print. I really feel that the situation has been preposterous, and I repeat that when I wish to make a charitable gift I do so of my own volition and do not care to be forced into it. Whoever the person may be who "made the generous donation" should be apprised of this fact. In any event I demand the return of the serigraph immediately.

Sincerely yours,

EGH:gs

P.S. It may be of interest to you that this is the first experience of this type I have had in thirty-four years of operation.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1961

Mr. Hudson D. Walker
Walker, Abelung-W. E. Marcus, Inc.
18 East 48th Street
New York 17, New York

Dear Mr. Walker:

I received your letter of April 17th, and appreciate the additional details you have given me about the Hartley exhibition in Holland.

The fine contributions you have made to further the cause of American art has my admiration. I am a firm believer in sending exhibitions and publications about American art abroad, and the exhibition you helped arrange is most useful as Marsden Hartley was an important artist and your pictures are among his finest.

However, I am still opposed to institutions, such as The American Federation of Arts, giving works of art free to European museums. Our committee should be spending its time on a program of education that will develop a true appreciation of our country's contribution to culture.

We must put our efforts and money toward an exhibition and publication program that will create a desire on the part of Europeans to part with their own funds in order to own American paintings. To give paintings away is degrading and does our art an injustice.

I hope to have the pleasure of meeting with you personally and discussing this problem further.

Respectfully yours,

Lawrence A. Fleischman

LAF/cm
CC: Mr. Stanley Marcus

32

April 25, 1961

Mr. Irving M. Schwarzkopf
110 East 42nd Street
New York, New York

Dear Mr. Schwarzkopf:

Enclosed you will find two copies of our consignment
for the upstairs apartment. Please have Mr. Tunney
sign the ~~light~~ one and keep the yellow. Also, Mrs.
Halpert would like you to ask him to cover the paintings
with insurance.

Please let us hear from you when this is completed.

Very truly yours,

lg
enc1

Irene Gruber
Bookkeeper

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

32 East 51st Street
New York 22, N. Y.
April 25, 1961

Mr. and Mrs. Edwin Gilbert
16, Rue Henri Barbusse
Paris V, France

Dear Virginia and Gil:

As usual I am dictating late at night when all is still, peaceful, and the telephone is shut off. I have been trying desperately to make arrangements so that I can reduce my working hours to about half-time, and am determined to accomplish this before the gallery re-opens next season. To get myself in trim I am planning a trip to Honolulu early next month throwing in a boat ride if I can between the West Coast and the Islands. I am most nostalgic about the old trips to Europe when I deliberately took a slower boat so that I would have the complete rest going and coming. It seems that I was a much brighter dame when I was young because I managed to have a boat trip every year even when I stopped going to the Continent. There was always Nassau or Bermuda or whatever. There is no substitute for that kind of relaxation, and I am delighted that I can manage the combination this time. Thereafter you will hear from me in a gay mood.

Believe it or not I have not seen my dacha since last September, but now that I am arranging for the trip, plan to go out next Sunday to bring back my "resort" clothes, and incidentally to see how many limbs were broken during the ghastly snow and ice storms we had the past winter. Dick is so antiquated now that I can't trust his reports, but manage to be complacent about the matter just the same.

Of course I regret that you will not be in Connecticut next summer as this will be the first time in four years that I will indulge myself by remaining in my favorite spot with no obligations and no trips to interrupt the two months continuous rest and play. It will also be good to get away from world events which bring a shocker daily. How do you find Paris during the current crisis?

In going through some old papers, as I do now and then in organizing the material for the Archives of American Art in Detroit, I came across some fascinating correspondence which passed between me and Nelson Rockefeller. This goes back to the mid-thirties, or rather the latter thirties, when I sold Standard Oil through Nelson the idea of sending one of my younger artists - Rainey Bennett - to South America where Standard had large oil interests (as in many other parts of the world), in order to paint the territory in which the company operated. The resulting pictures were really first rate and we arranged an exhibition at the gallery which included the paintings selected by Standard as originally agreed, and all the others most of which we sold to museums and private collectors.

For the publicity I was sending out in connection with this exhibition I asked Nelson to send me a statement of what the company had to say about the project. The statement I received truly astonished me as I was still rather naive. It referred to the great contribution the company made to the land, to the government, and specifically to the employees - how Standard improved living standards (as they did, no doubt), and a great many other details all stated with a holier than thou attitude. My

(more)

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and send as soon as possible.

Very truly,
Yours,

Dear Chick,

Thanks much for the information on the apartment. It helps me tremendously in organizing this chaos!

Needless to say, we are anxious to arrive, and will be very relieved when the messy business of tying all the loose ends is finally completed.

April 17, 1961

Mr. Jerome Klein
165 West 91st Street
New York, New York

Dear Mr. Klein:

If you are through with the two Dr. Barnes pamphlets you borrowed from me, would you be good enough to return them to me as I am finally getting around to a record of my art books, pamphlets, etc. There is no immediate hurry but I should like to have them before the first of next month when I am engaging someone to attend to this task.

Best regards.

Sincerely yours,

EOH:ga

7/17

April 29, 1961

Mr. Sam Hunter, Director
Rose Art Museum
Brandeis University
Waltham 54, Massachusetts

Dear Sam:

Indeed I shall be very glad to cooperate with you by sending a group of photographs for your consideration in connection with the Seattle World's Fair exhibition. Incidentally Sandberg is arriving in New York on May 1st and I hope to see him before I fly off to Honolulu on Thursday, May 4th (9:00 AM).

Tomorrow I shall get busy on the selection of photographs and will try to get our photographer to expedite delivery of those ordered so that you may have them in time for the Seattle conference. I am under the impression that Sandberg is planning to leave for the West Coast on the 10th and I certainly will see to it that even during my absence the prints will be mailed to you or given to Sandberg if you think that will be more convenient. In any event you could reach me before the evening of the 3rd if there is anything urgent.

In connection with the other project "American Art Before 1920", we can discuss the details when you come to New York, including the foundation grant for the training course and help for the catalogue. Unless I hear to the contrary I won't start on the photographs of this project until I return suntanned and rested and rarin' to go. OK?

My very best regards.

Sincerely yours,

RKH:gs

FLSANE

April 24, 1961

Mr. Leslie A. Segal
114 East 31st Street
New York 16, New York

Dear Mr. Segal:

During the past week we sent you two checks for a group of posters which we purchased. The latter of the two represents payment of several which had torn edges, but we discovered that these could be trimmed for matting and framing. As soon as we find how many of the others can be adjusted for the purpose we shall send you additional checks.

However, there are several which will require extensive attention as the printing runs off at one side and leaves no margin whatsoever. The other side will have to be trimmed and the entire print will have to be applied to a permanent backing. The process unfortunately is rather expensive and I will have to ascertain exactly what cost will be involved before I get in touch with you again. I am sure that no other dealer will be able to use them for that reason. If you like I shall show this group which has been set aside.

May I hear from you?

Sincerely yours,

ROH:gs

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April 18, 1961

Miss Sara Mase
118 Waverly Place
New York, New York

Dear Miss Mase:

I have carefully checked the list of lithographs by Yasuo Kuniyoshi and am now submitting the current market value.

Lithograph		
	BATHER ON A ROCK (ISLAND OF HAPPINESS)	
	1924	\$150.
	LITTLE JOE (FARM BOY) 1924	90.
	STILL LIFE (PEACHES & GRAPES) 1927	100.
	SQUASH 1927	85.
	DANCING 1928	150.
	NUDE AT DOOR 1928	85.
	GIRL PUTTING ON A CLOTHES 1928	100.
	GRAPES IN BOWL AND CAKES 1928	80.
	AIRIALIST 1930	100.
	GRAPES, PEARS AND CIGARS 1931	
	(FRUIT & TWO CIGARS)	100.
	THE SHOWER 1932	85.
	PIPE AND CIGARS 1932	150.
	THREE PEACHES 1933	110.
	GRAPES AND SCULPTURE MOLD 1933	90.
	BURLESQUE QUEEN 1933	110.
	ARTIFICIAL FLOWER 1934	100.
	WINTER, 1934	75.
	DAWN, 1934	100.
	SOUTH BERRICK, MAINE, 1934	60.
	CAPE NO. 2, 1935	100.
	FROM THE BOARDWALK, 1936	125.
	GIRL ON TRAPPESE, 1936	90.
	TWO PEARS AND STRAWBERRIES, 1936	75.
	FREE LOADING, 1936	125.
	WIRE PERFORMER, 1936	80.
	TIGHTROPE PERFORMER, 1936	80.
	THE STORM, 1931	125.
	DESERTED BRICKYARD, 1939	125.
	CYCLIST, 1939	75.
	NEW ENGLAND LANDSCAPE CROQUET 1941	125.
	TACOS, 1941	150.
	MASK, 1942	60.
	CARNIVAL, 1942	75.

LAW OFFICES

JACOBS AND GORE

JOSEPH M. JACOBS
ALBERT GORE
ARCHIE L. BERMAN
MARTIN J. BURNS
RICHARD P. GETHNER
ROBERT S. SUGARMAN
FRANK M. PERZ

SUITE 2122 CORN PRODUCTS BUILDING
LAKE AND WELLS STREETS
CHICAGO 9, ILLINOIS
FRANKLIN 2-1646

April 26, 1961

John E. Brown, Assistant Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Brown:

I wrote to you several months ago relating to Ben Shahn prints currently available. Thank you for your letter of February 8, 1961, in which you enclosed a list of titles. However, I am not interested in those listed.

Would you be good enough to advise me if, how, where, etc. a search (such as those made for rare and out-of-print books) could be made for Shahn's poster "The Welders" or "Hunger". I am very much interested in finding a reproduction suitable for framing of either of the two and am at a loss where to begin. Since "The Welders" was a poster, I have fond hopes that someone somewhere might have one around. I would appreciate any help you could give me and am grateful for the information you have already provided.

Thank you again.

Very truly yours,

Dale Cantor
Dale Cantor (Miss)

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

April 19, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

This is a quick note in reply to your letter of April 18th.

I too was horrified at the architect's estimate of the cost of a wing - for not only would the Board have to raise the cost of construction, but at least 100% more in order to provide the minimum amount needed to light, heat, guard and maintain it after it was built. The matter will be coming up for discussion at the quarterly meeting of the Board and I am not too sanguine as to the Trustees' reactions to the prospect of committing themselves to such a fund-raising effort. At the same meeting a staff-initiated proposal to embark on a long-range capital endowment drive to supplement our capital by some five and one-half million, which is particularly needed to provide the funds we presently need for a somewhat increased staff, for a purchase fund, and for the modernization and air-conditioning of the building, is coming up. Whether they will "buy" this, I don't know either, nor do I know whether or not they would feel the over-all goal could be increased to, let us say, seven and one-half million to include the cost of a wing.

There are also two other complicating factors which have come up and which may or may not have a bearing on the matter now or in the future. One is the vague possibility that the Gallery may be given a building into which the School might be transferred, thereby releasing even more space for gallery and exhibition purposes. The second is that a meeting has been set up for this coming Friday with the group interested in a new museum in Washington, which, I gather, is at least intending to explore the Corcoran's potentialities. This, I imagine, must be the same group that you mentioned some time back, and I gather it consists of Mr. Eisenstein, Mrs. Lloyd and Mrs. Denney et alia.

I wish life was not so complicated, and I hope that your vacation will give you a chance to relax and recoup. Whatever happens as a result of the meeting of next week, I want you to know how much I personally have appreciated your interest in the Gallery and that I am going to keep on pushing ahead as consistently and rapidly as I can towards the objective of the Corcoran and I am sure that some day it will come about.

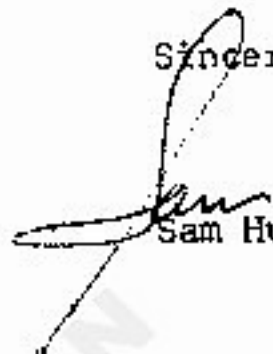
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I plan, of course, to come in and study the work, in person, but a group of photographs at this juncture would be most helpful. Any suggestions of artists I might have overlooked would also be most welcome.

Since I am planning to be in Seattle for a conference with Messrs. Davis and Sandberg in two weeks time, I would be most grateful if you could expedite posting of photographs.

May I thank you in advance for your cooperation.

Sincerely,


Sam Hunter

SH:O

P.S. Thank you for the nice letter. I am just back from a trip, digging out from under, and will answer shortly.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Hermann Warner Williams, Jr.

-2-

April 18, 1961

including assembling some additional material for the collection. This, I know will be forthcoming as so many people have expressed a very enthusiastic interest in the idea of a Twentieth Century Art Gallery in our national capital.

The deed of gift will, as I mentioned in my proposal, be forthcoming promptly if and when there is some assurance that the new housing will be assured for the future, and that no temporary arrangement will be offered in the way of revising some of the current space. This can be done later to accommodate additions or the bridge between the Twentieth Century and your earlier American works.

Perhaps I can induce one or two of the prospective co-donors to accompany me to Washington when the rush is over to discuss the matter once again. Meanwhile my very best regards.

Sincerely yours,

EOH:gs

P.S. Many thanks for sending me the Ryder catalogue. I hope to get to see the show while it is still at the Corcoran.

P.P.S. Your architect must have some fixation on "no scale" on his plans.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

STRAUS - FRANK COMPANY

HOUSTON, TEXAS

ROBERT D. STRAUS
EXECUTIVE VICE PRESIDENT

April 28, 1961

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I hasten to tell you that you are still one of our favorite people. The reason for our not popping in at your gallery or apartment is that we just have not been to New York. Carol has not been to New York in over two years, and I have not been there in a year and a half. The last time I was there, I was only around for two days working on a business deal, and part of that time I was confined with Strep Throat.

We have not been doing very much in an exciting way except working and taking care of our growing family. However, this does not apply specifically to Carol, as she is most active, as shown in the enclosed article which was in one of the local papers a few weeks ago. I thought it was a fairly accurate article and was certain you would enjoy reading it.

We have gone down to Mexico three times during the past year, having found a little town which has excited us. The town is Morelia, about 230 miles west of Mexico City up in the mountains. It is an architect's gem, with beautiful Spanish Colonial buildings and homes. The climate is perfect in that you can swim in the daytime and sit in front of a fire at night. We found a beautiful little inn with terrific food, which also helps us enjoy the town.

Our oldest son Bobby, Jr. entered the University of Pennsylvania this year. You can see a picture of our grandson in the article, and the other three boys are still growing.

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fill out and return the original of the enclosed lender's form retaining the copy for your records? We would, of course, be responsible for all costs of packing and transportation, and we would insure all works from wall-to-wall under our regular fine-arts policy at the value you specify. Expert supervision of packing, handling and installation is assured for each of the showings. Loans would be returned in September 1962.

I do hope that we can count on your generous cooperation in this important cultural exchange project.

Sincerely,



Porter A. McCray

Enclosures:

Three (3) loan agreement forms in duplicate for:

Hyman Bloom: Cadaver, No. 2;
Jack Levine: The Mourner;
Ben Shahn: Homage to Rilke.

S M 70

Mrs. Burton Parker
45 Crestwood Place
Hilldale, N.J.

Dear Mrs. Halpert,

Edith and Mickey Lowenthal
were telling me about the pond
you had made on your country
place. They weren't sure whether
the government did it for you
or just gave advice, but they
suggested that I contact you

17" x 20" Gersworf - 1923 } both signed

14 x 16 Small hill - 1918 }

2 1/2 x 27 Hartley - oil - still life - no date

Please know I appreciate your
help in this matter - and
here is a greeting across the
holes and the years from

Rebecca James.

WHO'S WHO IN GRAPHIC ART

EDITED BY WALTER AMSTUTZ

AN INTERNATIONAL ILLUSTRATED BIOGRAPHICAL INDEX TO LEADING FIGURES IN THE WORLD OF GRAPHIC AND ADVERTISING ART, DESIGN AND ILLUSTRATION

AMSTUTZ & HERDEG GRAPHIS PRESS 48 NUSCHELERSTRASSE ZURICH 1
TELEPHONE: 271215 CABLE ADDRESS: AMHERD ZURICH

Miss
Edith Halpert
Downtown Gallery
32, East 51st Street
New York 22, N.Y./USA

Zurich, 20th April, 1961
77/nf

Dear Miss Halpert,

We are now on the point of closing the editing of WHO'S WHO IN GRAPHIC ART and am sorry to see that the biography and bibliography on Mr. Ben Shahn, sent to you with our letter of October 4, 1960, has never been returned by you. Will you please let me have the drafts back, duly corrected or completed, if possible by return? If not, I would be obliged to make use of them as they are and I only hope that in that case there will not be any gaps or mistakes.

Although I have written to Mr. Ben Shahn personally, to let me have his personal photograph, this is still outstanding. Could you please see to it that I get it as quickly as possible? I would be most grateful for your assistance.

With many thanks in advance, I remain,

Yours sincerely,

AMSTUTZ & HERDEG
THE GRAPHIS PRESS

Walter Amstutz
(Walter Amstutz)

*I can of course make use of a photo which
available, but perhaps not recent.*

not to publishing information regarding sales transactions,
neither are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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publisher is living, it can be assumed that the information
is published 50 years after the date of sale.

RAYMOND R. MEYERS, M. D.
518 ONTARIO STREET
BUFFALO 7, N. Y.
RIVERSIDE 5995

April 17/61

Dear Edith -

Sorry to have had this
account open for so long.

Thanks for being so patient
about it. Ray and I expect
to be in New York this coming
week-end. Will be looking
forward to see you.

Best regards from Ray
Sincerely

Thanks again Evelyn